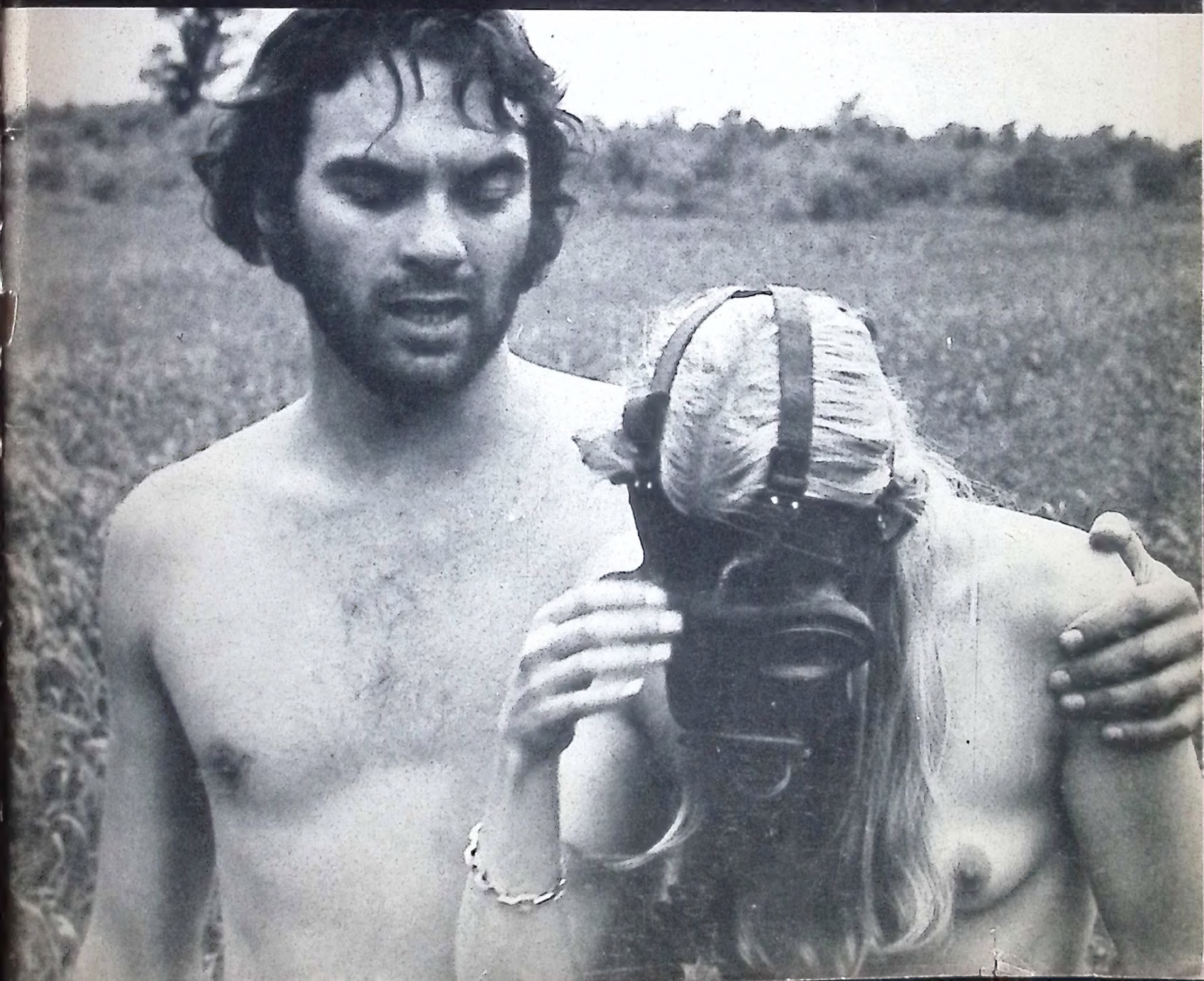


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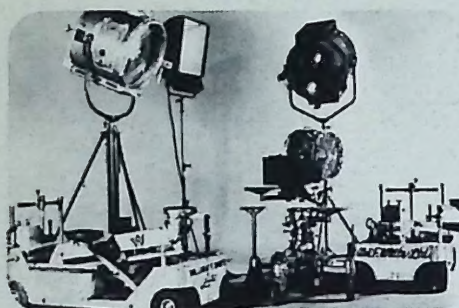
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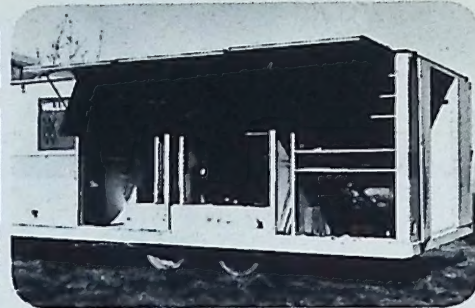
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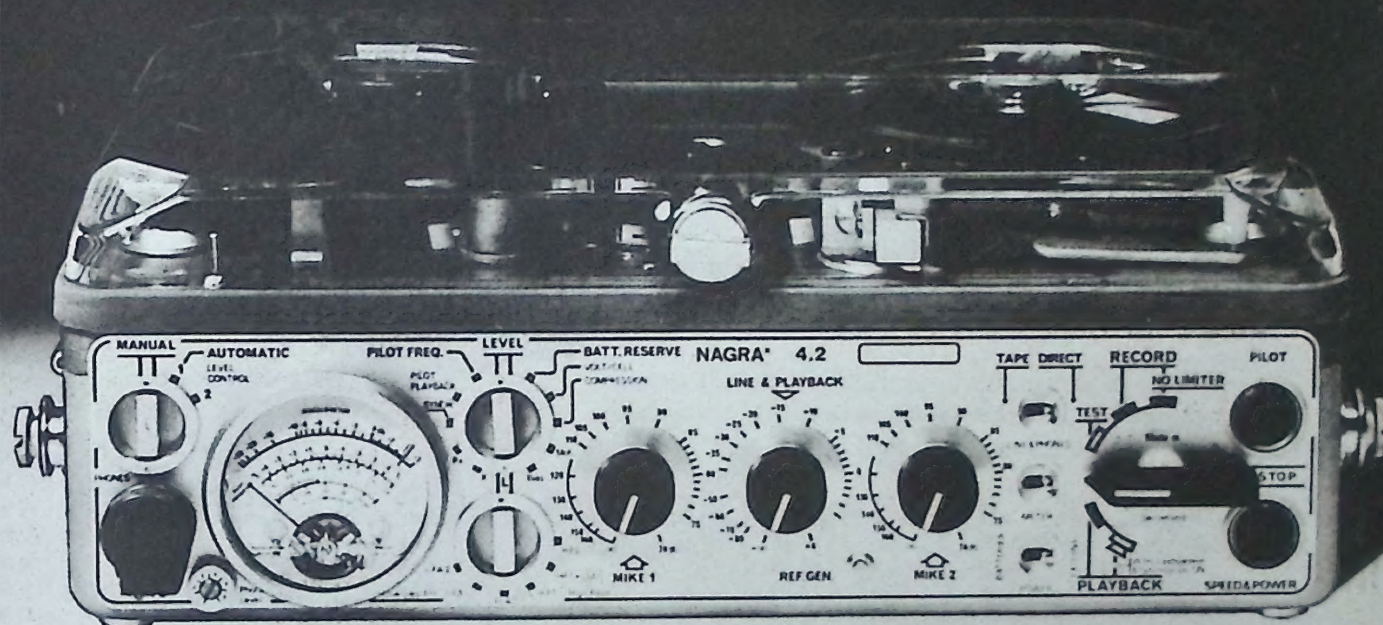
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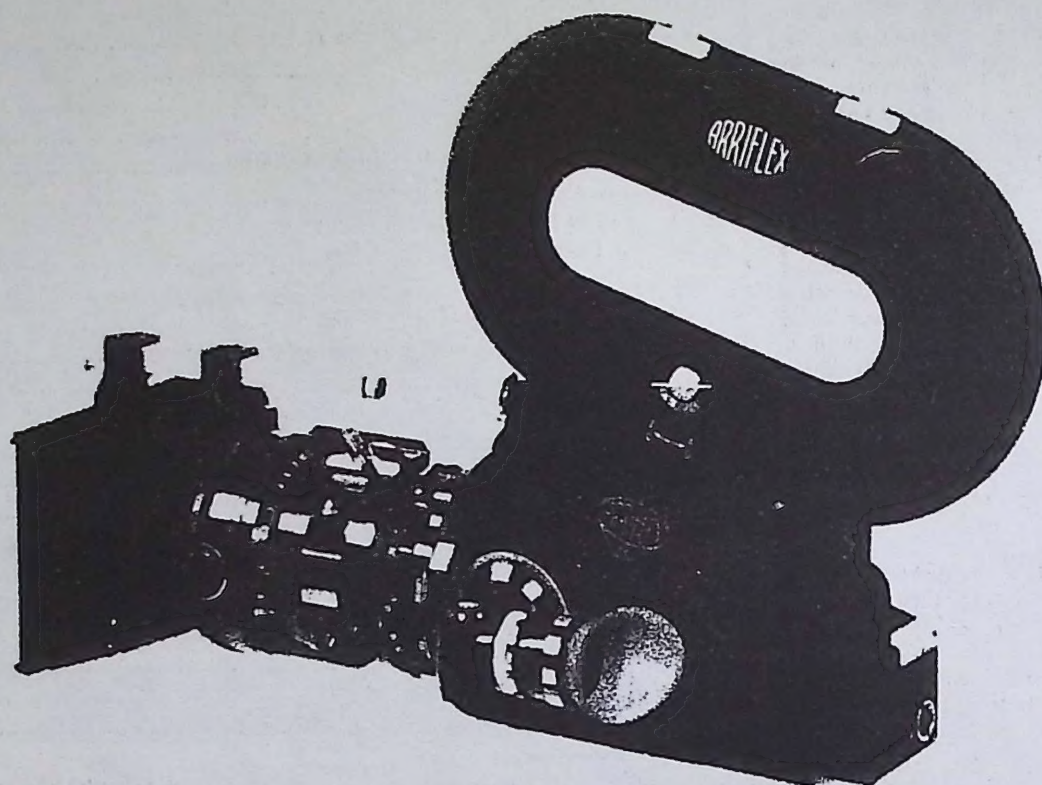
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editorial:

This is our third issue, and we are extremely grateful to our readers, subscribers, contributors, and advertisers, who've made it possible.

As we said last time, the response has been good. We sometimes wish it were more, that our mailboxes would be filled everyday, and not just on Mondays. We hope that we are growing into a position of serving the film community in this country as a unique forum, where the business and aesthetic matters, and the technical and artistic achievements of Canadian motion picture creators are discussed at length, and consequently with the depth they deserve.

Many important events have taken place on the film scene since our last issue. We welcome Secretary of State Pelletier's announcement of a new Canadian Film Policy, but beg to be allowed to take a skeptical stance, until all these measures and more are actually implemented by Ottawa. It will take time to judge just how well the new mechanism will function. And we would like to stress the urgent need for a Canadian content quota, without which all the other improvements might just be worthless.

The media seems to have realized the problems facing Canadian filmmakers. First Alexander Ross devoted an entire column to "Why Canadians seldom see their own films?" and this was followed up by a mildly worded editorial in his paper, the *TORONTO STAR*, urging the adoption of a content quota. More of this type of coverage is needed to make the public realize its responsibility to support the visual arts of its own country.

And the Poor Alex Theatre's summer long all-Canadian film festival, not only pre-dated the announcement of an establishment of just such a theatre in Ottawa, but in our opinion outshines all the other summer film festivals in Toronto, most of which totally ignore the fact that they happen to be running in a country called Canada. Brando and Bogey notwithstanding, more power to the *NAKED CAME* *THE MAPLE LEAF* festival at the Poor Alex.

cinema canada

July/August 1972
Second Edition, Number 3

Editors/Publishers: Philip S. McPhedran
George Csaba Koller

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Front Cover — Jean-Rene Ouellette and Francine Moran in ULTIMATUM, a film by Jean-Pierre Lefebvre

CANADA'S FILM POLICY: THE FIRST PHASE

Notes for a speech
by the
HONORABLE GERARD PELLETIER
Secretary of State
outlining
The first phase of a federal film policy
Montreal,
Tuesday, 4 July, 1972

To-day it is my pleasure at last to meet with you and outline the general terms of our film policy — a policy which has taken over two years to develop. I hope that we have not laboured and brought forth a mouse, and that the long period of reflection and consultation has not been spent in vain.

The federal government is particularly interested in the development of the Canadian film industry for three reasons. The first is the fact that there are several federal cultural institutions already working in this field... The federal government thus has commitments in the area of film activities which we would be wrong to neglect or restrict.

The second reason for our interest is very simple: in the context of developing a policy of cultural democratization and decentralization, films, like television, are especially effective tools.

Similarly, from its first day in office the present federal government has unequivocally demonstrated the importance it attaches to Canadian control in the cultural field. In the autumn of 1968, the Cabinet sent the CRTC a directive whose effect was to restore to Canadian hands 80 per cent ownership and 100 per cent of the effective control of the radio and television stations and cablevision systems then under the control of foreign interests. By implementing this directive, the CRTC Canadianized instruments for cultural expression worth tens of millions of dollars, instruments whose influence on the thinking and culture of Canadians defies calculation. If films are also looked upon as cultural tools of the utmost importance, it is clear that Canadians must play the leading role at home in this medium, and that ways will soon have to be found and used to reach this essential goal. The free circulation of films and

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access for the Canadian public to films produced the world over are every bit as necessary as the free circulation of books and periodicals. At the same time, however, we must be able to ensure that Canadians may not only express themselves in films but may also expect their films to be given their rightful place in their own country. As things now stand, it does not appear that foreign interests can be counted on to achieve this dual objective.

I come now to the third reason why we consider it necessary to affirm our presence in the field of films. Canada has a private film industry which is becoming increasingly strong and active, both in production and in distribution. It is growing rapidly, and it employs hundreds, even thousands of people. Furthermore, very soon this section of the labour market will be called upon to absorb many students who have chosen cinematography over all other fields. It would be unthinkable for the government to refuse its assistance to the development of this industry, both for those already in it and for those yet to come.

It was with these three factors in mind that we attempted to work out a national film policy. Faced with the existence of federal agencies which had been set up and were developing independently of each other, and with the proliferation of private film production and distribution companies, we had to recognize the fact that despite the rising quantity and quality of films being produced, the situation was not healthy; a climate of uncertainty and disorder prevailed in the industry. The first priority was to put our own house in order by better co-ordinating the activities of the federal institutions in this area in order to ensure more coherent development of the public sector of the

industry. The next priority was to fashion our policy so as to provide the widest possible public access to the production and consumption of our cultural wealth, in keeping with the objectives set long ago for our overall policy. In this connection, a film policy should facilitate access to professional training (schools, study grants, training courses, research), to creation (this applies to the entire team, from the script writer to the producer to the technician), to film culture (film libraries, archives, film clubs, cultural centres) and to the markets (distribution in Canada and abroad, co-production, promotion, festivals).

The measures I wish to announce to-day therefore do not constitute an overall policy; they are rather the first step in the process of reorganization and democratization. I hope that with your help we will soon be able to draw up a general bill which will meet the industry's needs and aspirations more fully.

In the meantime, here are some concrete proposals.

(1) The creation of an Advisory Committee on Film, consisting of representatives from the five federal cultural institutions (NFB, CBC, CFDC, Canada Council and Public Archives) and five representatives from the private sector. The task of this committee will be to initiate and supervise film studies and to advise the Secretary of State on all aspects of government action in this area. The Committee might review the present distribution system, customs regulations and tariffs, statutes governing immigration and taxation, and so on. You will understand the importance of such a committee in the development of a long-term cultural policy, and the valuable part its members will be able to play.

(2) The opening of the National Film

Board; here I am using the term "opening" because I think it best describes the spirit which will henceforth prevail at the NFB. For example, the Board will no longer be the exclusive recipient of government commissions; it will now have to compete with private producers for all film contracts awarded by a federal department or agency. Moreover, the NFB has begun decentralizing its production, and regional offices will be opened shortly in Vancouver, the Prairies and the Maritimes, as well as in Toronto. The Board is also becoming more involved in training producers and technicians, in order to share its experience and equipment with the greatest possible number of film specialists. Finally, the NFB will assume greater responsibilities in the production of educational and scientific films and related audiovisual material.

(3) The Canadian Broadcasting Corporation has agreed to increase its use of films made entirely in Canada, both NFB and private productions. It has also undertaken to co-operate with the NFB and independent companies to reach co-production and multilateral production agreements. The Advisory Committee on Film will be regularly informed of progress towards this end.

(4) Recognizing the essential part played by the Canadian Film Development Corporation, we have already increased its budget by ten million dollars. To ensure that this money will be used to the greatest possible advantage, the Corporation has begun reviewing its policies on distribution and on films produced for television. It will study the possibility of multilateral ventures involving the CFDC, the CBC and private distributors, the creation of consortiums for planning our presence abroad, and the establishment of

parallel distribution networks subsidized by the government.

(5) The Canada Council will from now on take over the present duties of the CFDC in the area of grants to technicians and producers; its budget will also be increased to enable it to award grants to professional producers and technicians for advanced research or experiments in Canada or abroad. The Council will, of course, continue to provide substantial amounts of aid to bodies concerned with the conservation and spread of films, and to those which encourage exchanges of information.

(6) The Public Archives is waiting for the results of a study of the possibility of setting up national film archives; in the meantime, it will continue to acquire and conserve films on a nation-wide basis.

(7) Finally, a Film Festival Office will be established under the Arts and Cultural Support Branch of the Secretary of State Department, to co-ordinate and administer showings of Canadian films in festivals in Canada and other countries. It is essential that we develop more effective methods of promoting, publicizing and disseminating Canadian films here and abroad, and this will be the task of the new Film Festival Office.

(8) I must not forget one last item: a theatre for showing Canadian films will be opened in the National Capital region. This is a pilot project, a first step in ensuring the dissemination of our films.

That was a brief summary of the main measures I wanted to describe to you to-day. I should add that the sum of \$1,423,500 has been allocated for carrying out these measures in 1972-73.

You will have noticed that very little is said about distribution in the policies I have outlined, but this certainly does not mean that we are unaware of the import-

ance and seriousness of the problem. On the contrary; as government institutions increase and direct their aid to film production, our need to know what becomes of the films so produced grows more urgent. A policy of cultural democratization would be pointless unless it guaranteed that the largest possible number of Canadians could see the films produced here. Obviously this is not the case at the moment. A report submitted to me recently by the Toronto Filmmakers' Co-op stresses the absurdity and the critical nature of the present situation.

We are aware of the problem, and we have begun studying closely the system of distribution in Canada and abroad. Unfortunately, I cannot tell you exactly what recommendations we will make on the basis of this study. I can only say that we are reviewing the methods of distribution used by the Film Board and the CBC; we are also looking into quota systems, federal-provincial aid formulas, parallel networks, various methods of helping distribution, and the problem of foreign ownership of our distribution companies and film theatres. Our final recommendations will be submitted to the Advisory Committee on Film, which will be free to evaluate and comment on them.

This is what I wanted to announce to you at to-day's meeting. I am aware that although this preliminary series of measures to some extent fills the gap and establishes some order, it still does not answer all your immediate needs. The machinery is now in place, however, and I hope that from now on progress will be more rapid. In concluding, I hardly need to point out that it is now your turn; your contribution will be vital in the development of any future policies.

CANADIAN FILM NEWS

CANADIAN FILM DEVELOPMENT CORPORATION

The June meeting of the CFDC resulted in most of the applications being turned down with the exception of a few, which will demand changes in scripts or budgets before federal funds become available. This tightening of availability of CFDC backing appears to be in response to many complaints that this money has been too easy to come by in the past.

It is supposed that the reason for many of the films being turned down was that there was too much foreign involvement. This runs into areas of financial as well as artistic participation. All those turned down may re-apply when changes have been made to the presentations to bring them up to the rather vague CFDC standards.

Among those turned down is Don Shebib, who had already started casting at the time of the meeting for his film, **GET BACK**.

Among those whose applications were successful, providing CFDC demands as to script and budget are made, are the following:

LIES MY FATHER TOLD ME, directed by Jan Kadar for Pentacle VIII Productions, Toronto. Screenplay by Ted Allan, shooting starts Sept. 1.

CONQUEST OF THE DEEPS directed by Daniel Petrie, produced by Quadrant Films, and Bellevue Pathe, with Sandy Howard Productions, Los Angeles. Shooting starts in early September.

THE PYX, directed by Harvey Hart, produced by Maxine Samuels, photography by Rene Verzier, shooting starts August 7. MGM will distribute.

U TURN, directed and produced by George Kaczender. Screenplay by Douglas Bowie with Kaczender, Director of Photography is Michael Lente. Shooting in and around Montreal in August and September.

THE GRAHAM GIRLS, directed by Allan King and Pay Watson (Mrs. King), produced by Bennett Fode, photography by Richard Leiterman. Shooting date September 15.

UNTITLED directed by Julius Kohanyi, produced by Stan Feldman, to be shot in and around Toronto. Shooting starts September 15.

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AUGUST AND JULY by Murray Markowitz. Crawley is hoping for release in the fall.

THE RAINBOW BOYS directed by Gerald Potterton for Potterton Productions, produced by Tony Robinow, starring Kate Reid and Donald Pleasance. Director of photography is John Spotton.

LAST OF THE BIG GUNS, directed by Peter Carter, produced by John F. Bassett for Agincourt Productions, script by Les Rose and Barry Pearson. Shooting in September or October in Saskatchewan.

GODSEND, directed and produced by Don Brittain for Potterton Productions. From a short story by Joan MacKenzie. Shooting planned for mid-winter, in a NORTHERN Ontario mining town.

CONQUEST OF THE DEEPS

David Perlmutter, president of Quadrant Films Limited and Harold Greenberg, president of Bellevue-Pathe Limited, have announced the signing of an agreement with Sandy Howard Productions Corporation for the production of a major motion picture... **CONQUEST OF THE DEEPS**.

CONQUEST OF THE DEEPS, a unique underwater adventure drama set on the floor of the ocean amid the most modern underwater man-made environments, is being produced in Canada with the co-operation of the Canadian Armed Forces and many leading Canadian industrial firms, particularly those specializing in underwater technology and materials.

The motion picture will be family entertainment and is the first of a series to be produced in Canada for the world audience.

The director is Canadian Daniel Petrie, whose credits include **RAISIN IN THE SUN**, starring Sidney Poitier and **THE BRAMBLE BUSH**, starring Richard Burton.

Negotiations are now underway with internationally known Canadian stars for the leading roles and with a major American film company for distribution.

CONQUEST OF THE DEEPS is one of the most unique and expensive motion pictures ever produced in Canada and shooting will start in early September.

ROWDYMAN HAS GROSSED QUARTER OF A MILLION ALREADY

Rowdyman, which has been in the theatres only 8 weeks, has already grossed a quarter of a million dollars. In Newfoundland, where the movie was shot, it has grossed over \$100,000. Larry Dane reports that discussions are being held concerning an opening in Boston.

The feature has also been accepted as the official Canadian entry at the International Festival in Karlovy Vary which begins July 20th.

Rowdyman opened in Vancouver to rave reviews from the critics. In Toronto, the feature is doing steady business even after eight weeks.

CARTER HAS VACATION

Peter Carter, director of Rowdyman, had a vacation in hospital recently. He was rather sick but is now at home doing fine. He will be working again shortly as he received financial support from the CFDC for his next project.

CRAWLEY SEARCHING FOR SHORT FILMS

Crawley Distribution is searching for Canadian made student and independent short films, preferably under 20 minutes and 16mm, for possible inclusion in a feature length anthology of short films. The anthology will be distributed across the campuses of the country. Crawley hopes to make the campuses more aware of Canadian film rather than the Hollywood features they digest now. Inquiries should be directed towards:

George Christoff,
Crawley Distribution,
P.O. Box 580, Postal Station "F",
Toronto,
1-416-964-1028.

NORMAN McLAREN RECEIVES HONORARY DEGREE FROM YORK

On June 3, Norman McLaren was awarded an honorary Doctor of Letters degree from Glendon College of York University. The citation which was read at the presentation included mention of most of his well-known National Film Board short works, calling McLaren a rare public servant and artist.

His work was referred to as film poems dealing in concepts of light and space and resulting in images of beauty. His work and attitudes were held as a model for artists of the world with attention drawn to his thirty years of bringing fantasy, imagination and delight to those who saw his films.

Note was taken that McLaren began his career with the National Film Board when it was under the direction of the late John Grierson.

Glendon College is an undergraduate liberal arts college of York University, located on a separate campus. It has an enrollment of about 1250.

NFB SETS RECORD

More National Film Board films were seen in Canada last year than ever before.

Sydney Newman, film commissioner, said the record 16,675 commercial bookings beat the previous high set in 1953-54 which was 11,500.

MON ONCLE ANTOINE was the most successful feature for the NFB with 174 bookings in the country.

NEW ART CINEMA IN VANCOUVER

A young Toronto couple, Alex Cramer and Agnes Serak, recently set out on a cross-country trek, with a specific mission in mind: to open up a small cinema in Vancouver for the showing of art films. Their journey took them through Chicago, where Alex interviewed some old bluesmen. He's a writer, specializing in music, on the side. When they reached the Canadian Rockies, their car slid on the icy road and smashed into a huge truck. Undaunted, they proceeded wetward, and at last report have realized their goal: KINO - A NEW ART CINEMA has just opened in Vancouver (2152 Main Street at 6th Avenue - 879-5842) specializing "in the finest in art films, many of them never before seen in Vancouver." So far they've shown films by Rohmer, Godard, Bunuel, Olmi, Antonioni, and such less known names as Yoshimura and Hope Vancouverites recognize a good thing when they have one.

NEW TORONTO HEAD FOR CFDC

Ted Rouse, 29, was recently named head of the Canadian Film Development Corporation's Toronto office replacing Chalmers Adams who resigned last month.

Rouse who originally is from out west, has production experience with Robert Lawrence Productions and RABKO. Prior to his appointment at the CFDC, he was freelancing producing commercials.

Also at the Toronto CFDC office: Lillian Gauci, as of June 16 became known as Mrs. Brooks when she married cameraman Bob Brooks of Toronto.

'KING SELLS OUT

ALLAN KING ASSOCIATES, TORONTO, has ceased operation after five years. The announcement came at the same time as the CFDC decision only to support King's new feature, THE GRAHAM GIRLS, if budget cuts were made.

The AKA office has been a film headquarters for five years, employing several staff members, and supplying facilities to outside film makers.

King is apparently departing for a country retreat to think, and is considering giving up active filmmaking and going into teaching.

FLQ FILM STILL ON

One of three proposed films on the 1970 FLQ CRISIS begins shooting in September despite a thumbs-down response from the CFDC. The Revolution Script by Brian Moore is being adapted by Ted Strauss of Wolper Productions in California. David Wolper and Gerald Potterton of Potterton Productions in Montreal are slated as probable co-executive-producers.

NEW PRODUCTION COMPANY

The first venture of synthesis, a self-styled "communications caravan" is a multi-media voyage through Latin America. Synthesis is eight people, involved with film, radio, television and the print media, and will produce a number of short colour films, several radio documentaries, as well as numerous articles and two books.

The trip will be made in two vehicles, and two operational film crews will be prepared at all times. Presently, synthesis is seeking assistance, both informational and financial. If you or your group have any suggestions and/or help, please contact: Nissim Raphael or Shelley Gaffe at 40 Hazelton Ave. no.8, Toronto (920-5596), or Jack Goudsouzian at 2022 Mountain Street, no.12A, Montreal (844-4917).

PETER GERRETSEN - just directed a 20 minute theatrical short called "In-Flight" for Transair Airlines starring Darren McGavin and locals Brian Crabb and Franz Russell. The film received the Gold Camera Award in Chicago as the Best Sales Promotion film. In the future are commercials.

SHORT BURSTS

Harvey Hart (who resigned from Mahoney's Estate after shooting) will direct THE PYX, a story based on the first novel of Montreal's John Buell. The film will be shot later this summer in the Montreal area.

Chief Dan George and Donald Sutherland are set to star in Jean-Claude Fournier's feature to be shot in August. It's being distributed by Cinema Center.

Larry Kent is slated to start in mid-September on KEEP IT IN THE FAMILY with Cinepix to distribute.

Crawley Films probably will be releasing Rene Bonniere's HAMLET around Christmas. The film, shot by Richard Leiterman, was THOG's version of Shakespeare's masterpiece.

Joe Medjuk and Peter Lebensold of TAKE ONE Magazine bought the almost bankrupt Toronto distribution firm, NEW CINEMA OF CANADA.

Kurt J. Weber has returned to Toronto with his family and is re-opening his company, Crystal Film Productions, as of this month. Crystal Films deals in documentary, educational, news, and commercial film production, as well as in equipment rentals. Equipment available includes an Arri S, an Arri BL, and the Eclair ACL, lenses, lighting and sound equipment.

Weber is currently working on This Is The Law, and a Sports Special on Olympic Waterskiing, both for the CBC.

The mailing address for Crystal Films is P.O. Box 301, Station F, Toronto 5.

Robert Rouveroy announces the formation of a new company, CINIMAGE LTD., for packaging of films, as well as production of commercials and industrial films. Rouveroy currently has a contract with CTV for three episodes of THE HUMAN JOURNEY, numbers 6, 7, and 8. The first program in the series was named the Best Documentary at the Atlanta Film Festival, and the third received an Etrog.

CINIMAGE LTD. boasts the first woman sound recordist to be accepted by CTV in the person of Ingrid Cusieli. Among the equipment owned by the company is an Arri BL equipped with a rare, blimped 5.9mm lens, modified specially by Rouveroy.

SPECIAL AWARDS AT FILMEXPO

The Canadian Film Institute will present two special awards during Filmexpo, the Canadian and International Film exposition which will run from July 21st to August 3rd in Ottawa. One of the awards will be presented to "an individual, working in any capacity in the film medium, who has made an outstanding and continuing contribution to Canadian cinema." The second award will be given to "a film, Canadian or foreign, exhibited by the Canadian Film Institute, over the past year, in the National Film Theatre, Filmexpo or elsewhere, which is considered to have made a significant contribution to the art of cinema." The Exposition is being organized by the Film Institute with the support of Festival Canada and the cultural affairs branch of the Secretary of State's Department.

CBC, NABET AGREE TO FOUR YEAR CONTRACT

A five-month strike by NABET technicians at the CBC is now over. The new contract, retroactive to July 1, 1971, will give wage increases of approximately 27 per cent over the four year period. Included in the settlement is a compromise on the key issue of job security and union jurisdiction, which were the major stumbling blocks to an agreement during the lengthy bargaining sessions. The CBC was demanding that NABET relax its jurisdiction over technical jobs to allow the Corporation to operate with more flexibility and to take full advantage of the new technology of broadcasting. The Union was resisting the proposed jurisdictional changes and demanding total job security. The new agreement provides tight job security clauses. In return, the union made major concessions on jurisdiction. It granted the Corporation greater freedom in assigning freelance newsmen the use of audio tape equipment. It also will now permit increased use of telephone recording by reporters, permit producers to do their own screening before editing video tape, allow the CBC to increase the amount of programming that may be originated from CBC-affiliated stations. All the technicians will be guaranteed employment in the advent of technological changes and will be retrained and relocated at the Corporation's expense. Under the agreement the many issues not settled in the negotiations will go to the federal industry specialists to be worked out with their assistance.

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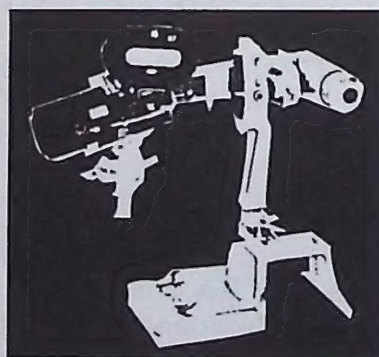
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The merry wives of Tobias Rouke

Energetic director, John Board, is out to prove that a low budget (\$100,000) on a feature length movie (The Merry Wives of Tobias Rouke) will not appreciably lower the quality of the production.

by Stuart Richard



Bottom, left to right, David Slabotsky and George Mendeluk, writers of Tobias Rouke. Centre, John Board, director of the feature.

Filming on the comedy is underway in Kleinburg on a 15 day shooting schedule. Starring Paul Bradley, Linda Sorenson, Judy Gault and Henry Beckman, the story concerns a travelling confidence man, his female accomplice and their effect on a wealthy farmer and his mad, amnesic wife.

Written by Canadians George Mendeluk and David Slabotsky, the feature will be Board's first assignment as a director. His credits include assistant director on Paul Almond's Act of the Heart, Gordon Sheppard's Eliza's horoscope, Don Shebib's Ripoff, and most recently, Bill Fruet's Wedding in White.

Executive producer is Harold Greenberg from Bellevue-Pathe. The film is using four locations on the outskirts of Toronto, including Pioneer Village, Cold Creek and Clairville Conservation Parks.

Financing for the feature was raised within a period of four weeks through private sources. The producers, Stan Feldman and Samuel Jephcott, are receiving support from suppliers of equipment (Cinequip and William F. White) and services (including antiques from Prince of Serendip).

The cast and crew are working at minimum rates but each receive a percen-

operating. Alan Collins will edit the film and original music is being written by Terry Bush. Set design is by Lillian Sarafinch (The Crowd Inside).

Senior British Documentary maker, Joe Mendoza, is assistin John Board.

Paul Bradley, the con man in the film, best known for Goin' Down the Road, just finished starring in Wedding in White.

Linda Sorenson has worked in two Robert Altman features, That Cold Day in the Park and McCabe and Mrs. Miller, and has an extensive stage background. She is playing the crazy, amnesic wife of the farmer.

Henry Beckman, a Canadian Citizen, returns from Hollywood (Here Come the Brides, Peyton Place) to play the farmer, Tobias Rouke.

Judy Gault (The Ernie Game, and Paul Almond's yet unreleased feature) is the female accomplice to Bradley.

Supporting and minor roles will be played by Ratch Wallace, Earl Pomerantz, Monica Parker, Samuel Jephcott and Guy Sanvido.

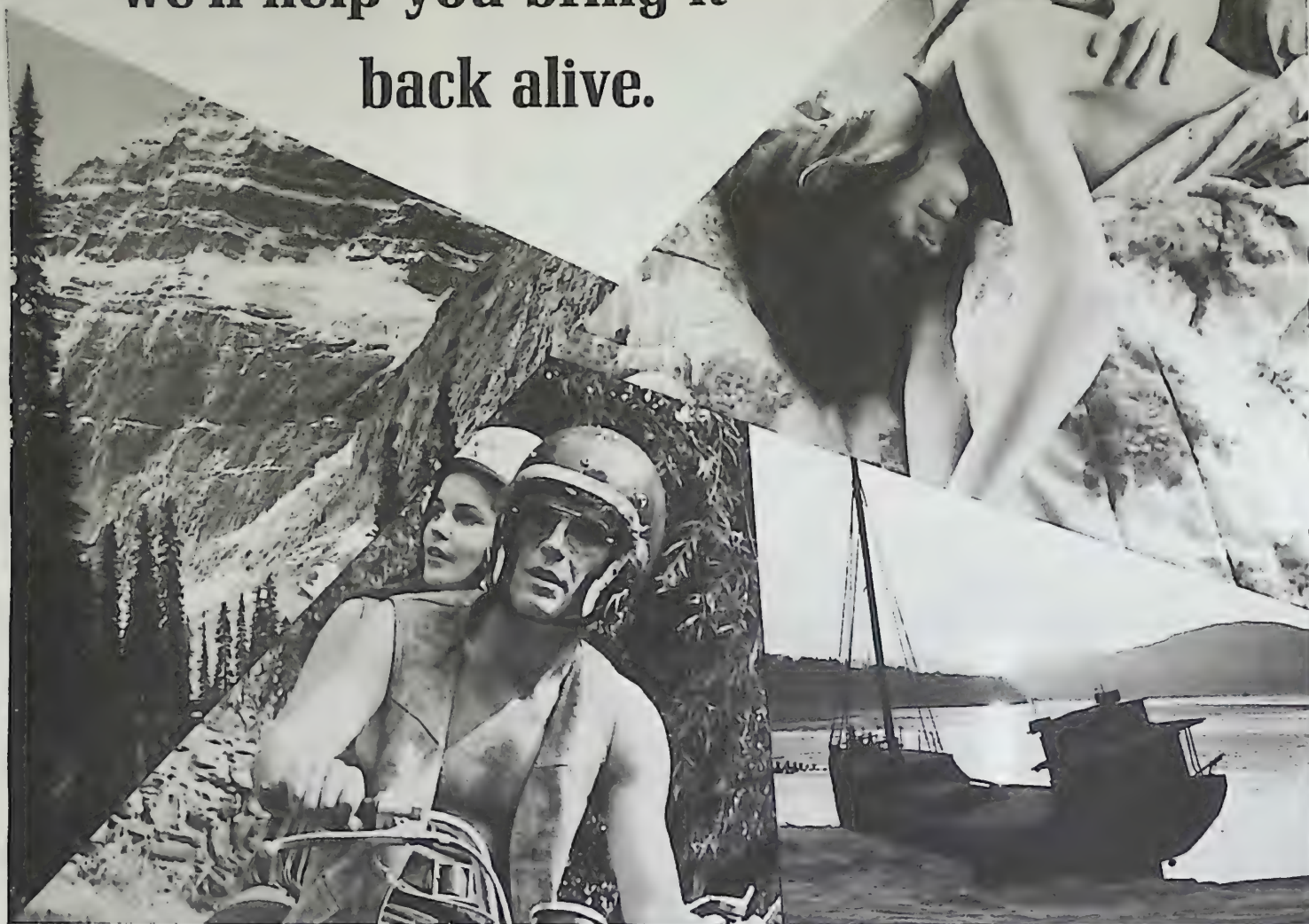
Paul Van der Linden from Montreal is Director of Photography with Al Smith

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TECHNICAL NEWS

DEVELOPMENTS — TECHNICAL

Century Precision Cine/Optics in California announced the availability of their new 3.5mmf/1.8 Super Wide-Angle Lens for 16mm motion picture cameras. The lens covers an angle of 165 degrees, seven times greater than the normal lens. Covering an entire room is possible without moving the camera, according to the company. Made with the latest and finest grade optical glass for razor sharp resolution, full colour correction and brilliant saturation, the manufacturer points out that this is not a "fish-eye" lens that renders only a circular field. It covers a full 16mm frame without vignetting. Depth-of-field is considerable.

NEW EDITING TABLE BY RONZEN DESIGN OF TORONTO

The REDACTO MARK II Editing Table was shown at the recent SMPTE Convention in New York, and received a warm welcome from all who saw it. This new concept of flatbed editing consoles allows the editor to actually do his work on the machine with much greater ease than has previously been allowed. There is no marking of the film at all, and testing has been done with actual camera original — with no scratching or damage occurring.

The 6-table console features one picture and two sound tracks, push-button controls, a 16" X 13" viewing area, and capability for projection on a screen. The "Mark It" button electronically remembers the exact frame chosen by the editor for a trial cut and returns all tracks to that point. There is space on the table for a splicer, and a large work area on both sides of the transport deck, or "synchronizer".

The REDACTO MARK II was designed over a period of two years by an editor-engineer team, who kept the needs of working editors in mind. Ron Piggott, the editor member of the design team calls the machine the first flatbed editor on which it is actually possible to edit film.

The first units to be produced are

already sold, and are all being shipped out of the country to points in Great Britain and the United States.

Future plans from RONZEN DESIGN include an accessory console which will run three more sound tracks in interlock with the main machine.

At about \$6,500, the REDACTO MARK II is competitive with most other editing machines, but becomes even more valuable considering its most workable design characteristics.

More information is available from RONZEN DESIGN, 433 Jarvis St., 920-2741.

RUTHERFORD PHOTOGRAPHIC

announces a new line of equipment by FOBA of Switzerland, including a tubular support system that can be assembled into tripods, lighting stands, and brackets of most unconventional shapes.

The tripod features a self-locking adjustment system for the legs and additional 3-column vertical adjustment. Push buttons regulate the legs separately on uneven ground while a master release button controls all legs at once. The camera can be placed a mere 4" above the ground, and up to an unlimited height by the addition of components called Combi-tubes. The tripod is vibration-free and sturdy enough for any camera, still, movie or TV.

The Combi-tube system consists of nickel-plated, seamless steel tubes, unbreakable cone tube couplings, and a variety of combination and building-block accessories. These include sleeves, joints, holders, clamps, adaptors, rubber feet, stabilizer weights etc.

Illustrated literature and further details are available from Rutherford Photographic, 211 Laird Drive, Toronto 17, Ontario, Phone (416) 422-1340.

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LES QUEBECOIS

"I am a happy man. That's a good way to start. Next month is my thirty-first birthday, I eat good food, drink good wine, and I am a happy man." "I realized one thing at thirty, that I don't have to be ashamed of myself. I accept myself as I am, I try to live with myself and have a lot of fun." "It's awful, because for the young people in Quebec, the young directors or those who want to make films, to them I am an old man! You know, it's funny to imagine this, a pioneer at thirty, an old man, a member of the cinematic aristocracy. But the only thing I can say to them is, goddamn, put me away, put me aside, but fight back! Don't just yell and do nothing."

Jean-Pierre Lefebvre was born in Montreal in 1941. The son of a pharmacist, he attended a Catholic

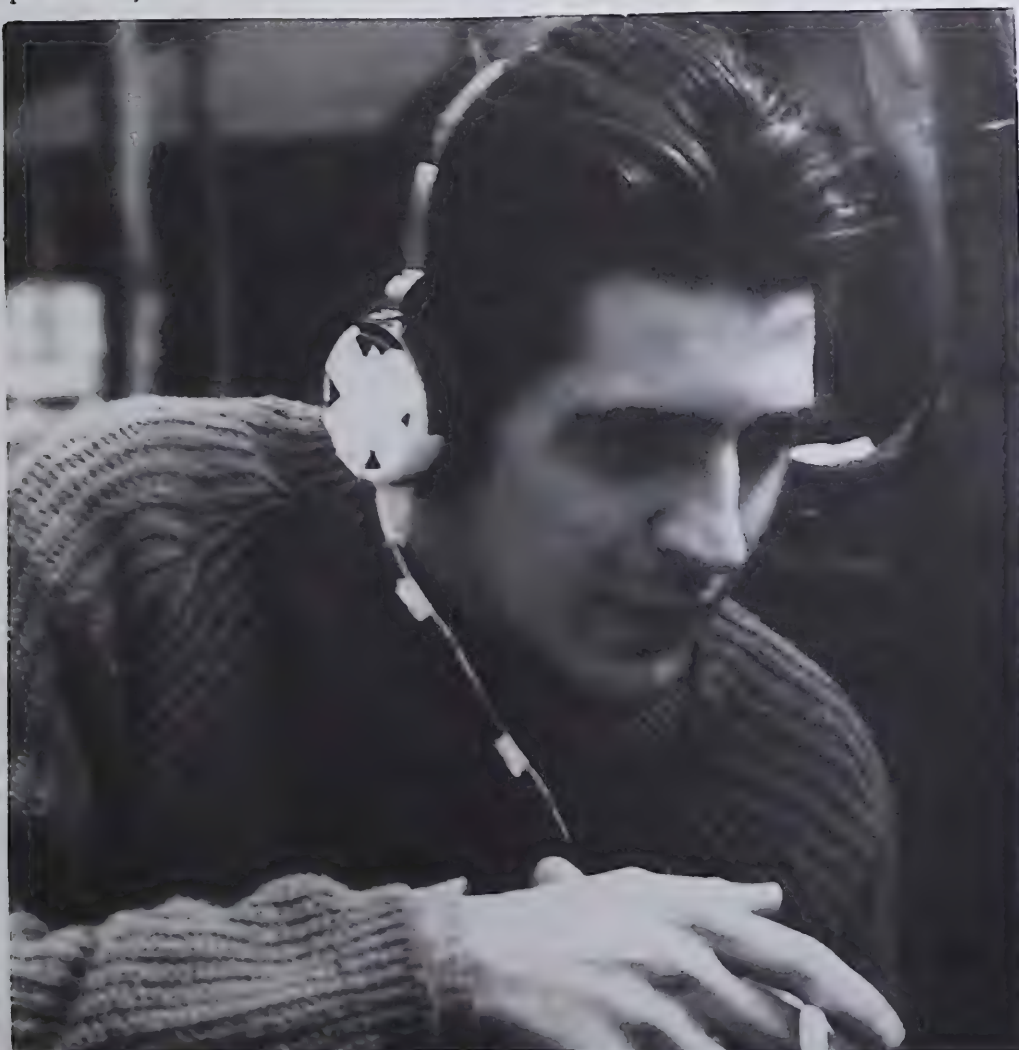
boarding school, where he developed a great love for literature. At the film club he acquired a passion for cinema.

"At sixteen I had a personal revolt. I couldn't stand any more French literature. I threw it away. And for four years all I read was Americans. I discovered I was closer to Faulkner or Steinbeck or to Dos Passos than I was to French writers. And this is a great problem in Quebec, this split. We don't know exactly what to choose. We don't know where we belong. It's like a child having to choose between two pieces of candy. . . ."

Lefebvre started writing feverishly: short stories, poems, novels, screenplays. In 1960 he joined with some other enthusiastic cinephiles and

founded OBJECTIF, an independent cinema review.

"You know when I was a critic I was damned severe on Canadian films. I was so severe, that I asked myself is it because in a way I'm jealous, because I was making no films at that time? Or is it because I think that these people are no good, but maybe I would be the one to make good films. It was really getting serious, because by then I was thinking of quitting writing and I wasn't able to do films. But I saw one day *LE CHAT DANS LE SAC* by Gilles Groulx, and it was wonderful. All my complexes disappeared. There was a film that caught me from beginning to the end and I had no more problems. There are very few films like that in your life, that give you energy to go on five or six years more, working."



He went to Europe in 1962 for a year, then came back to study literature at university, but soon realized his real vocation. Ever since he was fifteen, Lefebvre dreamed of making films. As he got older, he became conscious more and more of the special needs of Quebecois society, and of people in general to have collective experiences, to communicate. He wanted to hold up a mirror, which was not folklore or myth, but which would reflect the true face of "l'homme Quebecois." In 1964, after several unsuccessful attempts, he finally made his first film *L'HOMOMAN*, a twenty-four minute, black and white short subject on a kind of Quebecois superman.

According to the critics, *L'HOMOMAN* set the pattern for all feature films he's made since then.

A rejection of traditional technique, a unique, poetic vision of reality, coupled with dramatic recitation.

So: taradadaaaaa!

FILMOGRAPHY
of Jean-Pierre Lefebvre

1964 L'HOMOMAN. Direction, scenario, photography and production: Jean-Pierre Lefebvre. Editing: Marguerite Duprac. Music: Stéphane Venne. Cast: Louis St-Pierre, Jean-Pierre Roy, Marie Thibault, André Poirier, André Leduc. 24 min. B/W.

1965 LA REVOLUTIONNAIRE. Direction, scenario and production: Jean-Pierre Lefebvre. Camera: Michel Régnier. Sound: Roger Leclerc. Editing: Marguerite Duparc. Music: Lionel Renaud (violin). Animation: Pierre Hébert. Cast: Louise Rasselet, Louis St-Pierre. 74 min. B/W.

1966 PATRICIA ET JEAN-BAPTISTE. Direction, scenario and production: Jean-Pierre Lefebvre. Camera: Michel Régnier. Sound: Roger Leclerc. Editing: Marguerite Duparc. Cast: Patricia Lacroix, Jean-Pierre Lefebvre, H.M. Kaden. 83 min. B/W.

1966 MON OEIL. Direction, scenario, and production: Jean-Pierre Lefebvre. Unfinished.

1967 IL NE FAUT PAS MOURIR CA. Direction: Jean-Pierre Lefebvre. Scenario and dialogue: J-P Lefebvre, Marcel Sabourin. Camera: Jacques Leduc. Editing: M. Duparc. Music: Andrée Paul. Sound: Serge Beauchemin. Sound editing: Pierre Bernier. Cast: Marcel Sabourin, Monique Champagne, Mouffe, Suzanne Grossman. Production: Les Films Jean-Pierre Lefebvre. 75 min. B/W.

1967 MON AMIE PIERRETTE. Direction and scenario: Jean-Pierre Lefebvre. Camera: Jacques Leduc. Sound: Serge Beauchemin. Editing: Marguerite Duparc. Sound editing and mixing: Jean-Pierre Joutel, Joseph Champagne. Cast: Francine Mathieu, Yves Marchand, Gérard Fortier, Madeleine Thibault, Raoul Duguay, Francine Thibault, Annie Fortier. Production chief: Clément Perron, NFB. 68 min. Color.



Lefebvre directing a scene from *Jusqu'au Coeur*

1968 JUSQU'AU COEUR. Direction and scenario: Jean-Pierre Lefebvre. Camera: Thomas Vámos. Music: Robert Charlebois. Sound: Claude Hazanavicius. Editing: Marguerite Duparc. Sound editing: Jacques Jarry. Mixing: George Croll, Jean-Pierre Joutel. Cast: Robert Charlebois, Mouffe, Paul Berval, Denis Drouin, Pierre Dufresne. Production Chief: Clément Perron, NFB. 93 min. Color and B/W.

1969 LA CHAMBRE BLANCHE. Direction, scenario and dialogue: Jean-Pierre Lefebvre. Camera: Thomas Vámos. Music: Walter Boudreau. Sound: Claude Hazanavicius. Editing: Marguerite Duparc. Cast: Michèle Magny, Marcel Sabourin. Production: Cinak, with CFDC assistance. 80 min. B/W.

1969 QUEBEC MY LOVE — UN SUCCES COMMERCIAL. Direction and scenario: Jean-Pierre Lefebvre. Camera: Thomas Vámos. Music: Andrée Paul, performed by l'Infonie. Sound: Claude Hazanavicius. Editing: Marguerite Duparc. Cast: Anne Lauriault, Larry Kent, Jean-Pierre Cartier, Dennis Payne, Judith Paré, Raoul Duguay, André Caron. Production: Cinak. 83 min. B/W.

1970 LES MAUDITS SAUVAGES. Direction, scenario: Jean-Pierre Lefebvre. Camera: Jean-Claude Labrecque. Sound: Claude Lefebvre. Editing: Marguerite Duparc. Cast: Pierre Dufresne, Nicole Filion, Rachel Cailhier, Marcel Sabourin, Jacques Thisdale, Denise Morelli, Roger Garceau, Gaétan Labrèche. Production: Cinak, with CFDC assistance.

1971/72 ULTIMATUM. Direction: Jean-Pierre Lefebvre. Cast: Francine Moran, Jean-René Ouellette. Production: Cinak Compagnie Cinématographique Ltee.

Jean-Pierre Lefebvre today looks like a man possessed with a passion for making films. His eyes are ringed by the crow's lines of sleepless nights and the black circles of too much energy burnt away. He has a classic 'gaulois' face, outlined by his black, shoulder-length hair combed back European style, and he smokes Gitanes, the cigarettes that can literally drive you to the point of nausea, as their acrid

smoke fills Montreal editing rooms. He is thin, gangly, gesticulates frequently, and looks you straight in the eye to make sure you understand that the words are coming from his heart.

"I don't know what the solution is. I only know that there is total confusion in Quebec today, and that my films express that confusion. I made eleven features and if you see all these films you wouldn't believe they were made by the same guy. And you would probably send me to a doctor, saying, you know, he needs treatment. But because the reality in Quebec is so complex, we don't know yet, we just don't know yet."

The only one of his features that made it to Toronto this year or anywhere in English-Canada for that matter, is *JUSQU'AU COEUR*, which played at the Poor Alex recently. He came especially to attend the first night of the screening and to talk to the audience about his film.

"I would be happy to come here with my films in a suitcase even if it is for only ten people, to show them, to discuss them. This is true. It is more important for me to show my films here or elsewhere in Canada than to show them in Europe. But there is so little communication between us, between Quebec and the rest of Canada. Bilingualism is a fabrication, a myth perpetrated on us by politicians."

"This film is about the daily violence we have to face, which is not, for us, War with a big W, because we don't know what war is. A North American doesn't know unless he's gone to war, and even then he doesn't know what war is, because he's bringing war, he's never received war. So I couldn't honestly make a film about war. But we must realize that everything in our daily life is bringing us toward war. *JUSQU'AU COEUR* is about the daily aggression we have to face, the violence on television, Vietnam followed by a soap commercial, and very soon we cannot differentiate between soap and death. Everyone thinks that we are more aware of what's going on, but on the contrary, the more informed you are, the less you react, because you think you know everything. You get less and less involved everyday with your own life. This is very serious. And I don't think it is possible to use the traditional language to fight back, to bring the audience to a certain level of creation on its own. Or I

could simply say reflection. All cinema is a way of living, a way of getting in contact with people, a way of finding solutions, of seeing if there's any possibility of changing things. This a very idealistic position, I know.

"*JUSQU'AU COEUR* was a film on aggression. In a way it's a paradox of creation, that I had to make an aggressive film. That's why I chose — over the titles in the beginning — the scene of the snake eating the frog. Because anyone seeing that scene, will immediately refer back to his moral feelings or to his biological feelings, which are connected one way or the other. So some people get nauseous, others close their eyes, and still others ask themselves why is that scene in that film. And it's the main problem in the film, because animals are eating each other since the beginning of the world, so should we do the same thing? I don't know if we should go on eating ourselves, each other, or if there is a possibility for man to use a little bit of his brain, which we are supposed to have in our heads."



Robert Charlebois and Mouffe

"The effect of *JUSQU'AU COEUR* on people is ninety per cent subliminal. I've used single frame images in that film. People don't realize that it was American films that sold the world on Coca Cola. Now you can go to the Sahara, to an oasis and find a coke machine. In order to try to make the audience aware that something's going on, I had to break the structure, I had to break the graphic aspect, I had to break the color aspect. Color is much easier to perceive than black and white, because it fulfills the eye much faster. With black and white you have to make a bigger effort. Someone once said that you couldn't shoot a truly revolutionary film in color. I am not sure

that this is completely fair. So I chose to have parts of *JUSQU'AU COEUR* in color, parts in black and white, and some parts we tinted. I broke the structure of the script by putting the end in the middle, after writing it in the normal way. The same way there was rational thought behind which parts were to be color or black and white. Color, because it's easier to perceive, was chosen for all the parts of the film referring to society, black and white for all the sequences referring to the individual, and the tinted parts to act as corridors between the individual and society."

"That's why I'm being treated as an awful intellectual in Quebec, because for me a film is something that has to be thought about for months and years, and I make no move without careful thinking. I've learned, especially with *JUSQU'AU COEUR*, that the more you structure something, the more freedom you have. The editing script was written before the film was shot. We made changes all along the way, but we knew exactly why we were making them."

"The structure of my films is for me a way to break the regular way of seeing things, to force the audience to react in some way. I know that I can lose a lot of people but in a way I prefer to lose certain people and get into contact more deeply with others. I think that's much more important.

"If you go to see an erotic film like we make in Quebec, like *Valerie* or *L'Initiation* perhaps in a way you're satisfied, if you haven't seen a nude woman before, but this is on a very individualistic level. I don't think that as a community, as a collectivity, you're gaining a lot. So I know I'm losing a lot of people but I also know I'm getting in contact very deeply with others. That's a more important thing to me."

"*JUSQU'AU COEUR* is like a big T-Bone Steak eaten with a cup of creamed coffee with too much sugar in it. To me this just doesn't go together. I mean that this film is quite different from my other films, which are more moral, one can say more French. I made *JUSQU'AU COEUR* in this style, because I was accused at the Film Board of not knowing film technique, so I decided to use every available trick (rear projection, tinting, mixing color with black and white, etc.)"

"My style is to work very fast. *QUEBEC MY LOVE* was shot in three and a half days with the big Mitchell 35, pro-

fessional actors and a big crew. I had to be prepared minute by minute to say that at 11:30 we shoot scene 22B, and at 12 we shoot scene 27A, etc."

"The script of *JUSQU'AU COEUR* was written especially for Charlebois and Mouffe, because we were friends and we wanted to make a film together. So they came to my home and I said I have an idea and what do you think of this and this, so they said O.K., so I wrote the dialogue for them and so on. But after we had discussed the film with everyone, I threw away the script. Then I gave everyone just one page, on it was a circle in three parts: the centre was black and white (the individual), the middle tinted, and the outside ring color (society). The only thing they had to keep in mind during the five weeks of shooting was that whenever they made a move (especially Tamas Vamos, my cameraman); when we shot color they had to ask themselves why we shot color, when we shot black and white, why black and white, and so on. *cont. on Page 58*



Charlebois on the receiving end while Mouffe stands by.

naked came the maple leaf at the poor alex

Aug 1 — 6 Double Feature — 8 p.m.

A TOUT PRENDRE: (1963) bw, 105 min. direction — Claude Jutra, production — Cassiopee Films and Orion Films.

Boy meets girl, boy gets girl in trouble boy leaves girl —

"It is a rich, suggestive, provocative work — one that I could go back to again and again. It is the only thoroughly contemporary American (albeit French-Canadian) film of my generation — that is perhaps why it seems so alive". Colin Young, *Film Quarterly*.

10 p.m.

MON ONCLE ANTOINE: (1971) col, 110 min. direction — Claude Jutra, production — NFB.

"My Uncle Antoine is a French-Canadian film... of such beauty, emotional power, and restraint that it must be ranked with world masterpieces... Claude Jutra's ability to suggest... is something possessed only by a master of the medium". Archer Winsten, *N. Y. Post*.

A film about growing up in a small Québec town about 30 years ago. 8 prizes, 1971 Canadian Film Awards, Best feature film, 1971 Chicago International Film Festival.

Aug 8 — 13 — 8 and 10 p.m.

MORE THAN ONE: (1971) b&w, sound, 90 min. direction — Murray Markowitz.

"A documentary about young people who are retarded... but inside are people with ambitions, hatreds, dreams, loves. People who cry when they are frustrated and laugh when something pleases them... a stirring recognition and a disquieting sense that retarded doesn't mean a hell of a lot". Marshall Delaney, *Saturday Night*.

Aug 15 — 20 — To Be Announced.

Aug 22 — 27 — 9 p.m.

LA REGION CENTRALE: (1970-71) col, 180 min. direction — Michael Snow, production — Michael Snow.

Michael Snow's most recent and ambitious work in structural cinema. An exploration of space and mood on top of a mountain in the wilds of Labrador with the help of a machine later exhibited at the National Gallery.

Aug 29 — Sept 3 — 8 and 10 p.m.

FACADE: (1968) bw&col, 90 min. direction — Larry Kent, production — Lawrence L. Kent Prod.

Unavailable in Canada until now. A film about the problems of being a woman."... an experiment, a very visual film". Larry Kent.

Sept 5 — 10 — 8 and 10 p.m.

L'ACADIE, L'ACADIE: (1971) bw, 117 min. (Eng. Vers. 80 min.), direction — Michel Brault & Pierre Perrault, production — NFB.

The eyewitness account of the events which marked the Acadian reawakening at the Université de Moncton in 1968-69. It is about the struggle of a people to keep their language and find themselves.

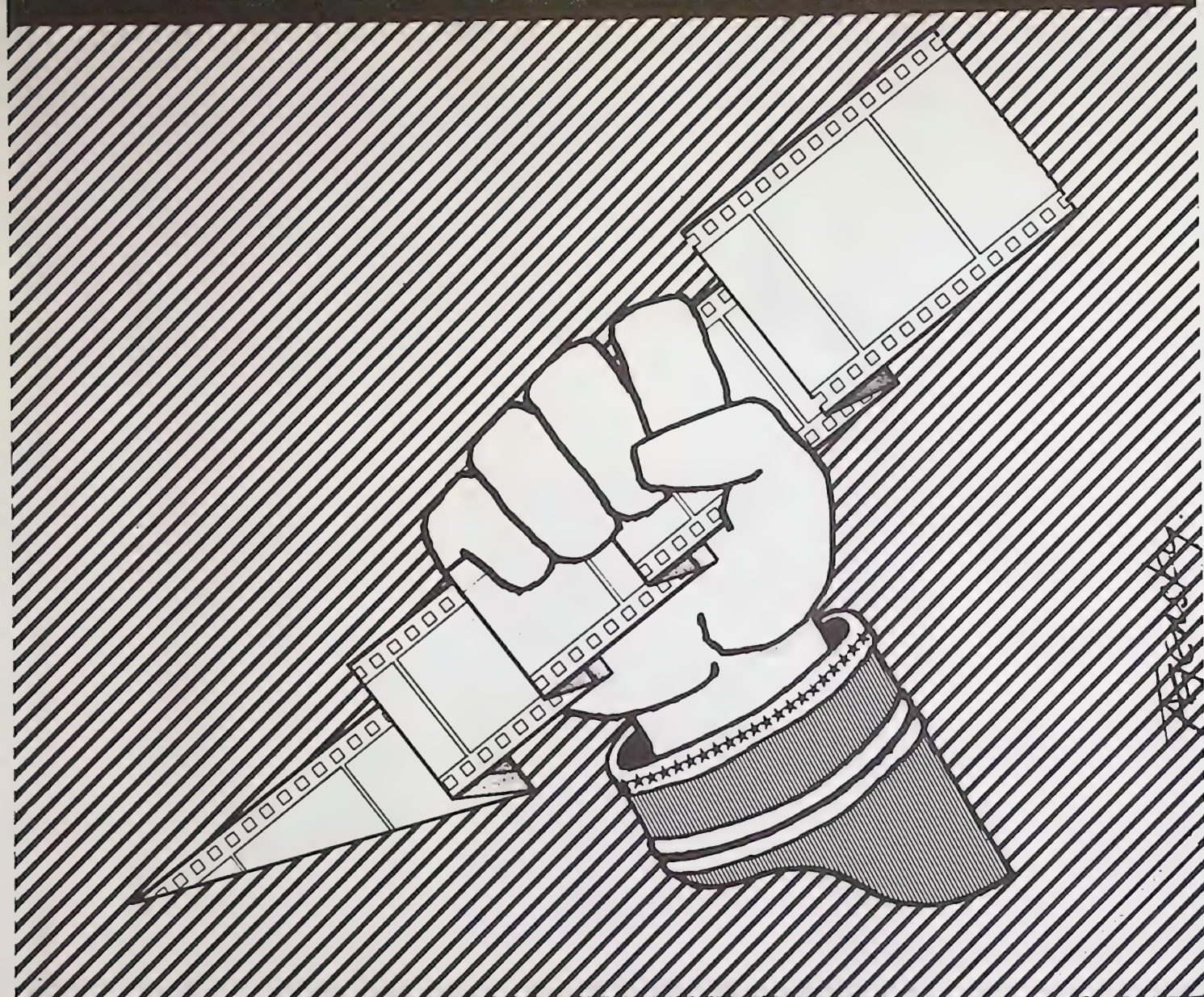
Pierre Perrault is a lawyer, radio producer, poet, and with this his 5th feature film, remains one of Canada's best known and most influential filmmakers. Best feature film, Festival Dinard, France.

Sept 12 — 17 — 8 and 10 p.m.

UN PAYS SANS BON SENS: (1970) bw, 117 min. direction — Pierre Perrault, production — NFB.

A study of the notion of "country" which is found in the hearts of men. This documentary unrolls in the context of a nation searching for itself — the French-Canadians, including others also landless — the Indians or Québec and the Bretons of France.

NAKED CAME THE MAPLE LEAF IN THE POOR ALEX THEATRE



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SEPT 5-10 UN PAYS SANS BON SENS / PERRAULT / SEPT 12-17

THE MULTI-IMAGE FILM AND AUDIENCE ATTITUDE

At Expo '67 approximately sixty-five percent of the pavilions used multi-image presentations and the reaction to them was universally positive. *Life* magazine declared: "Through images that assault the senses and expand the mind (Expo '67) explodes the world into a revolution in communications", while *Saturday Review* saw the audience's involuntary gasps and cries during multi-image presentations as showing "a degree of empathy that goes far beyond mere plot involvement."

During Expo '67 and its big brother Expo '70 in Osaka, psychologists, media specialists and film makers alike have wondered at the way in which multi-image films seem to seize their audience and so involve them as to actually contribute to changes in individual personalities. So struck with the format's potential for attitude change was the United Church of Canada that it commissioned its Division of Communication to produce a multi-image film and to examine carefully the phenomenon of mass involvement. To do this the church's production centre, Berkeley Studio, commissioned Munroe Scott, a well known Canadian film writer, to design the project. With the direct cooperation of the Rev. Anson Moorhouse, the audiovisual director, and Miss Jitsuko Sada, the church producer, the multi-image film "That All May Be One" came into existence.

The theory behind it was simple. This new format was capable of something not immediately available to the classical linear film—the dimension of simultaneity. For the first time a whole host of concepts and images could be placed on the screen at the same time creating an emotional impact far beyond that hitherto possible. Since the church was facing drastic changes in public attitude toward it and yet desperately wanted to influence other attitudes of that same public, the multi-image format seemed appropriate. The objective of the film was stated as promoting "active involvement in the church as a viable vehicle for seeking solutions to current social problems."

As a parallel to the production of "That All May Be One", an in depth study of the psychological, sociological and theological implications of the film was commissioned. Your writer was privileged to carry out this study. Out of this came the following observations which have far reaching implications for any producer who would attempt the format.

First of all, data gathered gave clear indications that what was suspected by the Expo commentators is in fact true—the multi-image film does seem to have an effect on emotions and attitude significantly beyond that of the linear film. The startling thing is that this seems directly attributable to the format itself. To paraphrase Marshall McLuhan, the medium itself has impact upon the emotions—quite apart from the content. Let me hasten to say that this is almost a "nonsense statement" in that one cannot have a multi-image film without content, yet it would appear that the content starts out with a distinct emotional propensity, just by being cast in the form of multi-images. Why is this so? From the study I have come to the conclusion that the effect has a great deal to do with the

demand that the format makes upon the viewer.

There is a theory of attitude development and change which contends that a person develops and adjusts his attitudes and behavior in an attempt to maintain maximum internal harmony among his belief system, his beliefs, and his overt actions. Attitude is held to be the way a person feels about any object, person, or concept. Change that feeling and you have a change in attitude. This theory has been called the "Consistency Theory of Attitude Change" and has given rise to some of the most significant research in the whole field of attitude study.

According to the consistency theorist, any disruption of the internal harmony existing in a person's attitude matrix must be dealt with as soon as possible by the individual. He must either rationalize, reject or alter attitude. The first two are most likely to occur—however, it has been shown that if a "way out" of the inconsistency is presented close to the disruption, there is a tendency to take it. Once this has happened the person must justify his action—and one of the easiest ways to do this is to convince himself that he did the right thing and that the way mirrors his attitude.

With the multi-image film format it is possible to introduce strongly disruptive elements into a person's attitude matrix and, due to the principle of simultaneity, provide a way out of the disruption at the same time. The way out, of course, is designed to move the person in the direction desired by the producer. Granted this does not happen every time, to everybody. But it happens frequently enough to make one seek it out as a significant element.

Closely connected to attitude disruption is the principle of overloading the senses. It has been shown that during a period of sensory overload a person has a tendency to alter his attitude matrix. A primitive form of this is "brainwashing". A more subtle form is the psychedelic approach to music made manifested in rock groups. In the former case the sensory overload is primarily negative with the interrogation introducing a more pleasant alternative in return for changed attitude. In the latter case the overload is positive, exciting the participator to personal release of tension providing the dispenser of the overload with the halo of a deliverer. In this case the participant will move toward the source's expressed attitudes.

The multi-image film provides a format capable of overwhelming the senses, and when employed as a stimulant to personality needs it, in some measure, offers the opportunity of movement toward the producer's attitude. For a more detailed discussion of this you are directed to the author's dissertation entitled "A Comparison of a Multi-Image and Linear Film Formats and Agents of Attitude Change", Syracuse University 1970.

The over-all conclusion cannot be escaped—the multi-image film does seem to address itself directly to the emotions of the viewer and has tremendous potential in the influencing of the viewer's attitudes. This should be a sobering thought. Think of the responsibility this places upon any film producer.



the 1972 Cannes film festival

©CP-MAC-78

Marc Gervais, internationally respected critic, and professor of film at Loyola College, was at Cannes this year. Here is his view on the state of world cinema. Issuing statements about the present state of world cinema may well prove an overweeningly ambitious, pretentious, and (ultimately) futile enterprise. And yet... from observation of what has been projected on Canadian screens this last year or so, and on European screens, and with the focussing of it all through that gigantic and most sought-after film experience known as the Cannes Film Festival, and through the subsequent exchanges of ideas and information with film directors and critics from all over the world, there may be some vitality to the attempt.

As of today, then, what are the discernible trends, the fashions, the hopes for the future, the disappointments, in world cinema? The answer (in a word): with striking and appalling unanimity, the knowledgable film people share a feeling of disappointment and disenchantment over the lack of anything new or truly exciting.

Some particular (symptomatic) areas:

France. The schizophrenic film country par excellence. Right now on Paris screens the latest Godard, *Tout Va Bien*, is

arousing interest and debate. "A momentous moment (as they say) heralding Jean-Luc Godard's return to the more traditional film making that was interrupted by his Maoist anti-cinema cinema period and his near fatal car accident". *Tout Va Bien* is a minor, but interesting, self-critiquing political tract "starring" two other publicly committed film people of the Left, Yves Montand and Jane Fonda. It is indeed a film of serious political intent, and far better, for example, than anything French shown "officially" at Cannes recently.

So Godard is back. And while Resnais and Agnes Varda are maybe difficult times, still, two other veteran "nouvelle vague" directors, François Truffaut and Claude Chabrol, go on turning out stylish, insightful, beautifully etched works. And France still has two of its senior artists, towering figures belonging to no school or fashion or age, and among the purest of film makers today, Robert Bresson and Jacques Tati.

So for one aspect of French film making. But *that* is not the direction of French film making today, not the big, official French cinema representing France at its own famed Festival, or pushed onto the big international market. For that, one must turn to things like *L'Aventure* c'est

L'Aventure, a slick, at times funny, at times intelligent, but always self-indulgent concoction by Claude Lelouche — which, incidentally, opened the Cannes proceedings. And then *three* sentimental, heart-tugging romances, two of them built around those fortyish sacred cows of French cinema and theatre, Jeanne Moreau (*Chère Louise*) and Annie Girardot (*Les Feux de la Chandeleur*), the other featuring the adorable younger, newer rage, Marlène Jobert. (To be fair about it, *her* vehicle, Maurice Pialat's *Nous Ne vieillirons Pas Ensemble*, isn't nearly that bad, it has a certain toughness and integrity about it. This kind of thing used to be called "bourgeois drama", and later on, in the women's magazines and radio etc soap operas it became the pabulum that was supposed to nourish your typical sophisticated and *désabusé*: the sad moments of rueful rapture, the oh-so-sad wisdom, and finally the sad courage of our lead heroines is played out in today's fashion: soft focus, lovely on-location shooting, misty colours, the soaring background music of Michel Legrand or Georges Delerue. What has happened to the prestige French cinema? Or is it rather all part of something much vaster, a reflection of the mood one feels everywhere in France these days... a country rapidly becoming super-organized by the techno-

crats, its national purpose and energies deliberately channelled into the pursuit of soft consumer society as the be all and the end all?

Sweden There was almost no Swedish presence at Cannes this year. This is exceptional, and perhaps it is indicative of the rather bad situation at the moment in Sweden, whose film life is at the crisis point because of ideological divisions from within the film community, and above all because of the steady encroachment of television. A few bright spots, though. Ingmar Bergman's latest film, *Whisperings and Cries*, a colour period piece, is all but completed — blessedly *sans* Elliot Gould. Now with his own production company, Bergman is embarking on a new project: a series of at least six television films. And the Swedes are extremely enthusiastic about what may be their most successful film ever, Jan Tröell's two-part saga, *The Emigrants* (Part 1) and *Unto A Good Land* (Part 2), now playing before record crowds in Sweden. Toëll has just about clinched the number 2 spot in Swedish film making, but (predictably and inexplicably) the Cannes authorities found his film too long for the Festival!

Film making around the world exists at various stages of development, varying with different countries. Countries like Iran, for example, can surprise the complacent western observer with the artistic excellence and technical control of films such as Darriouche Merjoui's two first features, *The Cow* and *The Postman*. European countries, as might be expected, tend to be more advanced. Belgium and Holland, for example, are steadily gaining in total artistic film creativity. West Germany, however, is the interesting country emerging right now. The German cinema, so mighty in the twenties and early thirties, and so impoverished ever since, may be on the verge of a real (if slow) renaissance. The West Germans, though by no means as yet a major factor in world cinema, are soaring beyond their unspeakable commercial rubbish and their annoyingly esoteric political tracts. An example: the recently released *Trotta*, by Johannes Schaaf.

Meanwhile, two giants of the past are stirring. Russia, that enormous heavyweight film machine, prone to huge spectacles and stodgy dogmatic dramas, may be loosening up a whit. Andrei Tarkovsky's *Solaris*, with its mystical cosmic stirrings, could be a prelude to exciting developments. Japan, too, may be

returning to a position of eminence. This year's spread of Japanese films at Cannes* was the best seen in a long time, though the level is still well below that of the Japanese fifties and early sixties.

The recent worsened state of the Eastern European cinema perdures. The various national cinemas of these countries have already shown in the past how marvelously rich they can be, and there are still some isolated outstanding achievements, such as Miklos Jancso's mesmerizing *Red Psalm* (for some reason, the Hungarian Jancso, surely one of the world's greatest film artists, continues to remain virtually unknown in North America) and Andrej Wajda's *Birch Trees*. But the Eastern European films reflect the diminished film life of their countries. Western film making may be tyrannized by the irrationalities imposed by the narrow, often cretinous commercial way of life that runs our cinema; but the Eastern European countries face something worse: the stifling party-line dogmatism of the ruling Communist Party cliques 1972-style.

Great Britain, of course, has long been noted for its impeccable film craftsmanship, its superb acting — and its stultifying reliance on traditional forms and obvious "quality" effects. The British do have their own form of movie madness, to be sure. One must marvel at the technical wizardry of a country capable of spawning the fetid decadence of a Ken Russell, or the brilliant nihilism of Kubrick 71-72. Decadence, or, rather, lack of commitment to any kind of vision or belief, seems to be the keynote, in shrill media such as *The Ruling Class*; the superficial, sumptuous historical trifles such as *Mary, Queen of Scots*; or in a directionless *Macbeth*, brewed by three with-it modern-day conjurors (Roman Polanski, Kenneth Tynan, and Hugh Heffner).

The other rich and decadent film country, Italy, may well be returning to standards worthy of the creative genius of so many of its film directors. The return to form of De Sica, Visconti, and Fellini is stunning. Pasolini, Olmi, and Bertolucci are working, at times brilliantly. And of course there are the usual reworkings of the same basic scenario of the last years: leftist political critiques of the ruling neo-capitalist structures. As a matter of fact, two such films — fairly good ones (which will eventually find

* especially Teshigara's *Summer Soldier*, Shinoda's *Silence*, and Matsumoto's *Shura*.

their way to Canada) — Francisco Rosi's *The Mattei Affair*, and Elio Petri's ambivalent *The Working Classes Go To Paradise* split the Cannes *grand prix* ... an indication, perhaps, of the low quality of the films in competition this year, and of the political commitment of many of its jury members (Chairman Joseph Losey, Mark Donskoï, Milos Forman, etc., etc.).

Passing comments, but enough to suggest what Cannes 1972 confirmed: there are some valid things going on, but by and large the world cinema right now is at a low ebb. What used to happen regularly in the (say) decade-and-a-half between 1953 and 1968 — i.e., the discovery of a new master (e.g., Ingmar Bergman) or of a new school e.g., *la nouvelle vague*), or even a "new" country (e.g., Japan, Czechoslovakia) — that made of that period a Golden Age of World Cinema simply has not been happening these last years. To reiterate an earlier comment: nothing really new or worth eliciting a lasting enthusiasm.

* * *

But film life in many ways has never been more vigorous nor more honored. For one thing, the cinema now reveres its own history; and now, old is beautiful. Therefore, Cannes, having last year fêted a venerable Charlie Chaplin, this year turned to the last remaining Marx brother, Groucho, a spritely but slightly doddering 82; and the showing of *A Night at the Opera* blazoned out for a delighted audience the immense superiority of American film comedy of days gone by (Peter Bogdanovitch et al. notwithstanding). Groucho himself, by the way, still game, still wicked, is now slightly pathetic. One has seen it all just too often. The leering routines appear tired, even labored.

Not, however, for men somewhat younger than Groucho, but well-tried veterans in their own right. The last time or two, I believe, will stand out in film history as a time of unexpected regeneration, the return to greatness of numerous well-established names. We've already seen Losey's masterpiece, *The Go Between*, and Visconti's *A Death in Venice*. But then, neither Losey nor Visconti were ever that far away. Vittorio De Sica's *The Garden of the Finzi-Contini's*, however, marked the re-emergence of a master long considered past his prime, not to say artistically dead.

Well, the trend goes on. Federico Fellini is only in his fifties; and it may be absurd

(as it may be with Losey and Visconti) to speak of a "come back" in his case. Yet his Fellini Roma, now playing in his native Rome, is surely his finest film in a decade (since 8½). A baroque documentary on the Rome of Fellini's imagination, with no plot and no central figures (except maybe Fellini Himself), it is by no means his greatest achievement ever. But Fellini Roma has enough of the wit, humour, perceptiveness, and sheer genius and vitality to make it dwarf anything, for example, shown in completion at Cannes.

So for Fellini. Most film people, I suspect, had long given up on an older, perhaps less overtly talented film artist, John Huston, a man once capable of creating such screen gems as *The Maltese Falcon*, and *The Treasure of the Sierra Madre*, but now become, (or so it seemed) a refined *poseur* intent on creating his own image as an elitist, swashbuckling Irish land owner sought after by the nobility—cum—jet set. *Fat City* should rout us detractors. For here is a lean, austere, beautifully perceptive and warm

film on human beings who have lost the meaning of it all. Huston is definitely more at home with the broken down prize fighters of *Fat City* than with the biblical epics, medieval romances, or Tennessee Williamish explorations of decadence that have occupied his film making time for years.

And the Legendary Alfred Hitchcock. returned to England after so many years in Hollywood, Hitch has directed a film that is a smash hit in London as of now. *Frenzy* had its world premiere at Cannes, as part of a special tribute to its creator. Well, Hitchcock just about stole everything in sight. Everywhere he went, there were standing ovations, genuine outbursts of admiration and affection. The event of this festival, Hitchcock totally dominated Cannes, the public, the critics, playing his mischievous entertainer's role graciously and to the hilt. *Frenzy* has proven immensely popular. For many, it means a return to eminence of Hitchcock the master. And I am certain it will be his most financially successful film in over ten years.

The film deserves lingering on, even in this kind of shot gun article. The old Hitchcock tricks are in dazzling evidence. And because they are so brilliant, they have that fresh and mesmerizing quality. Chills and thrills and laughs and horror And for those (among whom the present writer) who see in Hitchcock a "profound" film artist with one of the toughest, widest-ranging, and most intensely communicated visions of man

(*"l'univers hitchcockien"*), *Frenzy* is a gold mine. It's all there — shared guilt, the dialectic between life/death, love/alienation, the dark forces lurking within human nature, always ready to erupt, etc., etc..

(In spite of my enthusiastic comments, I suppose I should add that *Frenzy* falls short of the finest Hitchcock. A certain obviousness, verging on coarseness, seems to be warping the texture of his films, or rather marring their former diamond-like, hot/cold, "clean" quality. Hitchcock is perilously close to following today's fashion; there's a whiff of something akin to sadism or pornography. Where before these things were only suggested (and therefore made far more disturbing), and where Hitchcock opposed them with the presence of delightful human beings (Cary Grant, of course, and Grace Kelly, and Jimmy Stewart, and Michael Redgrave, and so many others), giving his films their precarious charm, and a believableness, a feeling of dancing on the abyss, now he shows less interest in the total view, concentrating more exclusively on pathology and aberration.)

Any one of these three veteran director films (Fellini Roma, *Fat City*, *Frenzy*) could easily have one the best film award in a Festival that is acknowledged to attract the world's finest films. None was in official competition. But one thing for sure. Right now, the best films being made are by men in their fifties, or sixties, or seventies! Which may not be



Ring action during John Huston's *Fat City*.



The owner of the matrimonial agency (Barbara Leigh-Hunt) is the victim of the Necktie Murderer.

such bad news for some of us.

* * *

Canada. Many Canadian readers and listeners know by now that the Canadian presence in Cannes was even more spectacular than last year's. For one thing, the Canadian group, so say the Festival authorities, was, next to the French, the largest: 250. A very exotic group, to be sure, made up of CFDC, NFB, producers, distributors, directors, actors, critics, and so on. And the mammoth Canadian gala reception, complete with the specially-flown-in-for-the-occasion Québécois Charlebois and Canadian salmon, was by far the most splendid (along, *bien entendu*, with the French). There were also the score of Canadian films being shown "on the market", with the information stands, a rented theatre, and so on. All of this has a far ranging meaning: a testimonial, of sorts, to Canada's concerted effort to become a world figure in cinema.

Yes, there are major efforts being expended to promote Canadian films internationally; and special Canadian events, film weeks, etc., are cropping up all over the world, from New York to Amsterdam to Ouaga-Dougou. More germane to the peculiar interests of this article, however: the impact on other countries of Canadian films, and how others see our artistic development. What about, for example, the four films, two in the official competitive festival, two others in the two prestige art festivals, in

Cannes this year?

After being in attendance at the Cannes festival these last half-dozen years, one has to admit that there has been an amazing evolution, from nothing, really (always limiting our concern here to feature films), to today's situation of real promise, and even of respect for recent achievement.

Foreign critics, and distributors, are genuinely interested in what is going on in Canadian feature film making. Opinions on the Canadian films are widely divergent, as may well be expected; but never have I seen Canadian films taken so seriously. A healthy minority of critics, for example, felt that Gilles Carle's *La Vraie Nature de Bernadette* should win an award of some kind. The (London) Observer was even touting it for best picture. And I noticed that a number of non-Canadian critics were impressed by Denys Arcand's *Une Maudite Galette*. In *this* festival, it is safe to say, the Québécois films scored much higher than the English-Canadian. The whole Québec film scene is witnessing a growth in control and maturity, a shedding of some of the cultural hang-ups. But Québec films have a way to go, they still tend to be variations of the same basic script, the same posture. And simplicity tends to be a value that is unrecognized. Gilles Carle, for example, keeps on insisting that he wants every level, every point of view, *everything* to be in his films simultaneously. Shades of an early Godardian mystique? And Québécois films go on flogging the same

old dead horses, and preaching overtly what is already perclucidly obvious throughout their films: that they are for the "revolution", i.e., the changing of structures and attitudes and mores. But at their best, as in Carle's latest film, there is a freshness, a humour, a free-wheeling love of the land, a celebration that offset what have become Québec clichés.

On the English-Canadian side, Eric Till's *A Fan's Notes* had its admirers, more of them "over there" than back home. But the film, I feel, is disappointing. What is particularly annoying is that the basic technical *sine-qua-non*'s, things such as the shooting, the colour processing, the sound recording, etc., are below standard. At its worst, a talky television treatment, without Till's brilliant inventiveness; but at its best, a rather novel approach, fitfully effective.

So the word for Canadian film, at least as seen through foreign eyes: very promising, Canadians are still on the verge.... All in all, the experiment seems to be working.

* * *

The second spring of directors with long and distinguished careers behind them may not be a highly significant development in world cinema. But another development is. Political involvement is now a way of life for a vast segment of international film making. And political involvement, it must be added, in a revolutionary sense.

It is no longer a question of isolated areas, even though the political cinema as such is still not big at the box office. One knows, for example, that the *cinéma québécois*, in its own way, shares in this revolutionary aesthetic. The same can be said of many Latin American countries, with Brazil still in the lead. Italy, West Germany, Sweden, Denmark, France, and perhaps most of all, The United States — the list can be extended impressively. Jean-Luc Godard, to put it mildly, no longer is a solitary pioneer.

Our western countries, by and large, may be run by middle-of-the-road governments that in no way can be typed as radical. Moreover, the over all social pattern flows along much in the same mold. And yet, judging from a mammoth film gathering such as that at Cannes, today's cinema is already at grips with what must be called radically new world socio-economic structures. For it, world structures as we experience them are already dead; it is not even matter for debate.

Film after film, for example, seems to take for granted the hopeless corruption of neo-capitalist values. Such, then, the two Italian prize winners, but even a British film such as *The Ruling Class* — a point of view, it may be added, that is shared by a huge number of film directors and critics.

The wide-spread revolt takes on many forms and colors, in a variety of guises. It may be anarchistic (the cynical *Marjoe* — USA), or it may be more classically Marxist (*Red Psalm* — Hungary). Many of the films have a highly moralistic tone, much like the edifying hagiography of the past. Typically, a Marxist hero's life (complete with appropriate lessons) is recounted, showing the evolution (or lack of same) of a man into political, social, "historical" awareness (e.g., *Reed* — Mexico; and *Sao Bernardo* — Brazil). Or the attempt may be more "Godardian", or more along the social-realism lines presently being pursued by much of the young Swedish cinema. Various political/social structures are analyzed along Marxist insights, the films remaining "open", inviting the viewer to complete the analysis, to judge for himself. All very idealistic, to be sure, but leading ironically to some sort of impasse. For these films, of very limited appeal because of their forsaking of the more pleasing "aesthetic" pole in favor of a heavy and often boring didacticism, are seen by very few, i.e., a chapel made up of the initiated, and hence have very little effica-

city among the very ones they are supposed to convert.

Cannes, then, was a very show case for revolutionary films. And particularly for films attacking militarism and the barbarisms that the military mentality calmly accepts as the inevitable (and tolerable) facts of life. The French — and this is a radical departure for the politically heavily censored French cinema — offered a study of military behaviour in the Algerian war, *Avoir Vingt Ans dans les Aurès*. Perhaps the French have decided it is now safe to discuss Algeria so many years after the fact. But the anti-militaristic lessons and sympathies of the film are clear.

As might be expected, however, the Americans are the ones really to explore this phenomenon, and to scream out in dismay and anger. *Winter Soldier*, an "anonymous team" documentary taken from the testimony of the Vietnam Veterans Against the War, recounting the unspeakable and wide-spread atrocities, overwhelms the viewers with the evidence of depravity and the dehumanization of values. Another (and very good) film, *Parades*, attacks the very processes of indoctrination as practised by the U.S. Marines on their own recruits. Always the same cry: "How can we have reached this degree of insanity, where have our values gone sour, and why do we put up with it?"

The indictment against everything that has gone wrong with the U.S.A. (and by extension with most of the rich countries) reaches its most sublime expression in Daniel Berrigan's *The Trial of the Cantonsville Nine*, which proved to be the most powerful, electrifying event of the Cannes Festival. The charismatic Jesuit priest, fresh out of jail, was in attendance at Cannes; and so were the young director of the film (and of the earlier theatre version), Gordon Davidson, and Gregory Peck, who financed the venture as part of a personal gesture. Their presence somehow dwarfed everything else, in terms of human dignity; and one could feel the total impact of the event on the crowds at the various showings, press conferences, etc.. A movie? Rather, a moving, dramatic/poetic presentation of free choice, a call to the human spirit, an appeal to human conscience. This film is remarkable and against the contemporary fashion in its unabashedly positive stance, an uncompromising spirit of love. Men and women suffering the indignity of prison for their convictions, but out of love: no hate, no strident



Zikkaron, directed by Laurent Coderre was the only Canadian film to win an award at Cannes this year. The NFB film won the International Union of Technical Cinematograph Associations' award for technical achievement, originality and creativeness.



George Mische (Richard Jordan) one of the co-defendants explains himself to the defense attorney (David Spielberg) during the trial of the Catonsville Nine.

posturing, no revulsion, no ego trip. The Trial of the Catonsville Nine, I feel, will stand as one of the most dramatic religious witnessings (or, if you prefer, witnessings to human conscience) ever seen on film. And this whether or not one agrees with its political options.

* * *

There is one final (and perhaps surprising) observation worth making. The American films just mentioned are merely part of a remarkably wide-spread and widely acknowledged phenomenon: the clear superiority of the Americans in world cinema 1972. The Americans, first of all, are by far the most exciting creators not only in the area of the political cinema, but in other areas not generally considered as part of the big commercial film trade. For example, a devastating, wicked little animation feature called *Fritz the Cat*, definitely *not* out of Disneyland; an incredibly cynical "documentary", *Marjoe*, about a lying revivalist preacher now "converted" — and still lying and exploiting *us*; Paul Morrissey's *Heat*, a mad, over-long film, yet so perceptive of the pathos within even the most freakish of human behaviour.

And as for that big commercial American cinema, well, we've all known for years what is wrong there: the slavish courting of the latest fad (at the moment, violence), the addiction to formula entertainments, the lack of depth and sincerity, the *now in* self-indulgent pessimism that sells so nicely, the inability to follow mature vision all the way artisti-

cally (at least in comparison to what was achieved by post-War Europeans and by certain great Americans of the distant and not-distant past).

All this may still be true of most of the "big" American films today. Yet what country can match such films as *McCabe and Mrs. Miller*, *Klute*, *The French Connection*, *Play It Again, Sam* (to name this last year's finest — even though some of these may have been missed by some of the critics)? And, of course, the phenomenal *The Godfather*. At Cannes, it was the same story: no country — not even Italy — could equal the American entries: John Huston's *Fat City*, Sydney Pollack's *Jeremiah Johnson*, and George Roy Hill's *Slaughterhouse-Five*.

A conclusion? Not really. It may be that the American cinema is set for a sparkling re-birth of quality. Or it may simply be that the U.S. has been less victimized by the general let-down all over the world. Is it that film artists have been unable to catch up with the changed production conditions, the new sophisticated machinery, the powerful pressures from industry or government, the continued intrusion of television? Whatever the answer, one thing for sure: these are not good days, the world over, in terms of heightened cinematic art. But it is the Americans who seem best able to cope with the new conditions, new film forms, and (new) contemporary themes.

t h e e n d

OFFICERS ELECTED BY S.F.M.

At the recent Annual General Meeting of the Society of Film Makers, held in Montreal, the following officers were elected:

President — Peter Adamakos, Montreal;
1st Vice P. — Raoul Fox, Montreal;
2nd Vice P. — Peter Jones, Vancouver;
2nd Vice P. — Stanley Fox, Toronto;
Sec Treas. — David Green, Montreal;
Ass. Sec Treas. — Peter Benison, Montreal;
Directors —
Wally Gentleman, Montreal;
Grant Maclean, Toronto;
Tom Shandel, Vancouver;
Past Pres. Ex-officio — Donald Brittain, Montreal.

FILM CANADIANA

Film Canadiana, the quarterly film magazine, which documents about three hundred films per issue needs information! In order to place more stress on Canadian content, information is needed from Canadian producers and directors about their productions as Film Canadiana is attempting to be as accurate and complete as possible. The magazine is also interested in documenting amateur and student efforts as well as professional work. Producers and directors interested in submitting information for publication should contact:

Louise Chenier, Editor
Canadian Film Institute,
1762 Carling Avenue,
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Data sheets will be supplied upon request.

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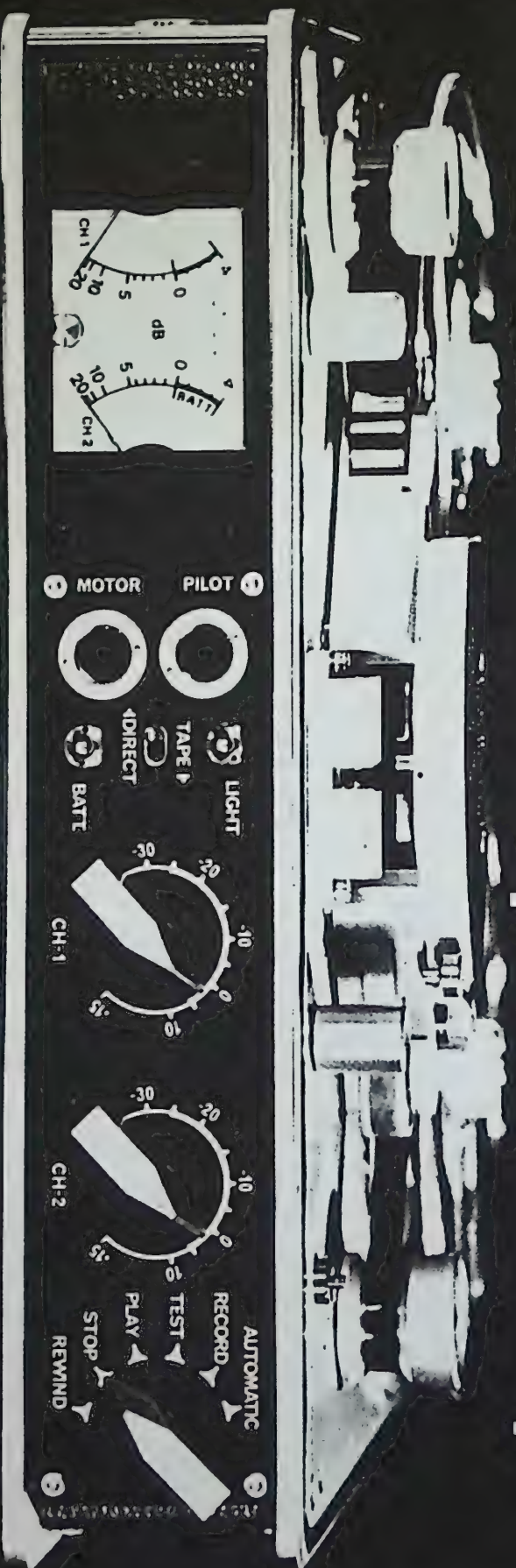
THAT'S SHOW BUSINESS, a Canadian entertainment newspaper, has received a Canada Council grant to promote the publication. The staff of the paper, under editor Bette Laderoute, is taking a one issue break to move into new offices and do some re-organizing, and then will get on with the business of publishing a new improved paper. Next big issue comes out August 4.

RESEARCH PAPER COMPLETED

Cinema Canada would like to congratulate Mr. William Nassau on completion of his research report at Waterloo Lutheran University concerning the first public showing of motion pictures projected on a screen in front of a paying audience occurred fifty years before Edison and the Lumiere Brothers. We would also like to thank Mr. Nassau for the aid he gave the editors in the distribution of the magazine throughout Canada's universities and colleges.

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JAN KADAR AT RYERSON

by Janos Pannonius

Jan Kadar was born in Slovakia in 1918, raised in Budapest, studied law in Prague, and joined the Bratislava Film School in 1938. He later became an assistant director and producer at the Bratislava Short Film Studio. In a Nazi labor camp during the war, Kadar afterwards made an outstanding documentary short, *LIFE IS RISING FROM THE RUINS*, and joined Barrandov Studios as scenario-writer and assistant director in 1947. He met his long-time collaborator, Elmar Klos, while working on *DEAD AMONG THE LIVING* (1947), and made one independent comedy film, *KATYA* (1950) before joining with Klos in 1952.

Kadar and Klos made documentaries: *YOUNG DAYS*, *THE SPARTAKIADE*, *THE MAGIC LANTERN II*, *YOUTH* (multi-screen), *MUSIC FROM MARS* (1954), *HOUSE AT THE TERMINUS* (1957), *THREE WISHES* (1958), *DEATH IS CALLED ENGELCHEN* (1963), *THE DEFENDANT* (1964), *THE SHOP ON MAIN STREET* (1965). *SHOP* won the Czechoslovak Film Critics prize in 1965, and an Academy Award as Best Foreign Language Film in 1966.

In August 1968, when Soviet bloc troops invaded Czechoslovakia, Jan Kadar was in southern Slovakia directing *ADRIFT* for an American company. He and his wife took refuge in Vienna, and — after a brief return to Prague to obtain documents — flew to New York, where he now lives. In 1970 he made *THE ANGEL LEVINE*, with Harry Belafonte, Zero Mostel and Ida Kaminska.

His films have won numerous international awards including the Czechoslovakian State Prize, the New York Film Critics Award, First Gold Medal of the Moscow Film Festival, Grand Prix at the Karlovy Vary Film Festival, the David di Donatello Award, as well as the Oscar.

Jan Kadar recently visited Ryerson Polytechnical Institute to show *SHOP ON MAIN STREET* and to talk with the students about his films, filmmakers, and financiers. The major part of the evening was spent discussing in great detail *ADRIFT* and *THE SHOP ON MAIN STREET*. Unfortunately due to lack of space we cannot include this part of the question and answer session. (Maybe a some future date.) However, the highlights of his talk concerned the on-again, off-again project *LIES MY FATHER TOLD ME*, which it seems will actually go into production soon in Montreal. Kadar talked of how he has spent over a year trying to get money to make this film (It will star Zero Mostel) and the lesson he's learned along the way. He also gave his insightful observations on the Canadian motion picture scene. At last report, Kadar was on a farm somewhere near Toronto, rewriting the script of his first Canadian feature.

"Life without art is impossible. But somebody has to pay for it. Trying to do what I really want to do is very, very difficult. First of all, to make my living. To do something I can do, and not to be ashamed. You remember Alain Resnais? *HIROSHIMA MON AMOUR*, *LA GUERRE EST FINIE*, and *MARIEN* — his out of work. And he will be out of work for some time. I don't know if you realize it, how tough this world of filmmaking is, that you are studying. You must realize this, if you ever want to realize your dreams, which I presume you have." "I am a foreigner. I don't want to do a picture which an American can do better. Subjects which he knows more about. But I'm sure there are a lot of things about which I know more! (laug-

hter, applause)"

"With *LIES MY FATHER TOLD ME* I've learned how difficult it is to have a picture come out. It's a small picture, basically. Nice idea. It can develop into a nice picture. For the writer, it is a picture about his childhood. The story concerns an old man and a small child. For me it's a picture about what truth is, whether it's poetry or art? Or where is reality?"

"I haven't met a man in this country — except maybe one today — who really wanted to do this picture. To give some money and get it done. All everybody looks for is *TAX ADVANTAGES!* (laughter) Really! Really! It made me really sick!"

"I dealt with this picture for one year, giving my name, and giving my credentials to it. And I was quite excited to do it. I'm becoming less and less excited, because I cannot fight it. The investors are not looking, any of them, to do a picture — I don't know if they are reading the script, I don't know if they *can* read — all they are looking at is how much they can save on the taxes. And the best for them is if the picture never appears. Because if the picture is a complete loss, they can deduct the whole goddamn thing! (big laughter)

"You asked me, and I'm really very angry. So angry that here in this country . . . the only one who is ready to give money is the CFDC. Under certain conditions. If this picture would be about the *Mafia*, if this picture would be about goddamn idiotic *Sex* . . . yes . . . but because it is about a boy and his grandfather, who is interested? Except as a tax

deduction."

"I don't know whether they know how to read, or when they read at all. I know they are very busy people. I know all of these gentlemen. I went to Universal, United Artist, Paramount, Columbia, all of them. I found out that we have a different kind of language. And I don't ever go to them and open myself up as I did when I first came. Now I try to find out who's around them, who their advisors are, and try to slink like a snake between them in a political sense, the same way I did in our country. There I had to learn how to zig-zag between the secretaries, directors, and ministers."

"They are in the same way full of fear as in our country the secretaries and the bureaucrats who are afraid what the next person on top of them will say. These men here are afraid, they're always trying to find out who wants their job. Mr. Bob Evans of Paramount is now the GOD because he did one lousy picture that made money, LOVE STORY, and he did now again a tremendously successful, well-made crap, THE GODFATHER. (laughter, applause) But who will be the next god? Who will take his place?"

* * *

"When I was home in Czechoslovakia, I only knew of Canadian documentaries, especially those made by Mr. Grierson. And I liked the films of Mr. McLaren. We didn't know about any Canadian features. But last year I was invited as a member of the jury here in Toronto for the Canadian Film Awards. That was the first time I saw Canadian features. I saw Mon Oncle Antoine, Paul Almond's first film Isabel, and Goin' Down the Road. These are the films I liked very much, these very subjective films. They're the kinds of pictures you should produce. I'm always embarrassed to speak about somebody else's film. My feeling is that Canada is a big country, a rich country, a tremendously interesting country, and is ready to have her own film industry. No reason why not. Now these films are going in the right direction. ANTOINE was a revelation for me about Canada, about the Québécois people. It is worthless for you to try to compete with Americans who do bad commercial pictures. It is necessary to have a big tradition in that, to try to imitate them doesn't make any sense. A subjective film about Canadian history like Mon Oncle Antoine is a better picture. Everybody will remember it as a Canadian film."

"I'm completely opposed to, when I see made in Canada very bad sex pictures!

(laughter) First of all, you are not a sexual nation! (laughter, applause) Let's leave these kinds of pictures to India or Japan, countries that have a culture and tradition in the expression of love. But when I saw these so-called "skin-flics" (laughter) at the film festivals, and moreover when I found out that these pictures were subsidized by government institutions, I was shocked. Because, I didn't know, with whom are these people competing? Buy the bad Danish films, in this case, they are no better, but the Danish are completely asexual. The Swedish are so free only in their pictures! And as far as Mr. Bergman is concerned, he did something great, but he left it. He's doing something completely different right now. I'm not against love-making! (child cries out in audience) He's right! (laughter) I'm not against anything on the screen. But it has to be good. It has to have a purpose."

"I saw a picture not long ago, made by one of my friends, a Brazilian director called Nelson Pereira dos Santos. An excellent director. He did a picture about the Brazilian Indians from the sixteenth century. When the country was just in the first state of colonization. The actors are playing the whole picture in the nude! But completely! Women, men, absolutely without clothes, as they are, completely nude, without hiding anything. After five minutes of looking at this picture (COMO ARE GOSTOSE O MEU FRANCES — My Frenchman Was Very Tasty) I forgot that these people are nude! It was an honest picture, a tremendously excellent picture, about Indian cannibals. And there you can see the naked bodies, the individual body as it should really be seen. You could show this picture to minors, to twelve-year-olds, you don't have to give an X to this picture. Because if something is good, something is honest, it makes sense. So therefore I'm not a friend of Canadian skin-flics. I'm a friend of Antoine, of Goin' Down the Road, of Isabel. There are some others. These I like, and I like very much more so the documentaries, which are really excellent."

"I think that this is a big country. Nobody can tell me that this country is not able to produce features. You are twenty million people. You are making films in two big world languages — English and French — which means you have a big market. But you are always afraid, here in Canada of being swamped by English and American pictures. This shouldn't be. It's just a question of quality. On the other hand, there has to

be a certain quota made by the government. It's not enough to have a CFDC and have ten million dollars to subsidize certain productions. I don't want to criticize the CFDC, I don't want to criticize anyone. I am a guest here. But I think that it is necessary to do the same thing in Canada as the French are doing, the Italians are doing, the West Germans are doing; that they have for a certain amount of foreign pictures (allowed to be shown in the country), a certain amount of domestic pictures. A certain amount of Canadian pictures. You need governmental protection. Right now this is inadequate."

"Many people have asked me how the heroine of my picture ADRIFT came to be named Anada. There's something interesting about this. The names of the characters are from the book; Lajos Zilahy wrote the novel *Something is Adrift on the Water* upon which the film is based. Maybe you've heard of him, he's a famous Hungarian writer. I asked him, where did you get this name Anada. Because Anada as a name sounds really true, but it doesn't exist. Anna... Ana... Anada? Zilahy told me that when he wrote the novel thirty years ago he didn't know how to call this girl. He happened to have a globe next to his desk where he was writing, and he just glanced at the globe while thinking, and he saw that there was a fly-speck on the word Canada, and the C was covered by this fly speck... (big laughter) So that's what I'd like to tell you, that sometimes all these things are very simple, and that nothing is so BIG or sacred..."

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1.

108 MacPherson Ave.,
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June 21, 1972

To the Editor,
Cinema Canada Magazine,

Dear Sir:

In a country where the government is trying extremely hard to help mother an industry that could be very important to the progress of that country, I find it hard to understand that also involved is a trade union, governed from the United States, which is acting in a manner detrimental to the welfare of the film industry in Canada.

I have been a lighting cameraman and director of photography for the past 10 years. I have shot film for TV in most countries of the world, and more recently have had three feature films exhibited on the screen. In the past two months I have gone through a harrowing experience in my first encounter with IATSE (International Alliance of Theatrical and Stage Engineers) Local 644-C.

In April I was asked by John Vidette, producer for Dermot Productions, to work as lighting cameraman on their production of *Wedding in White*. I accepted. I was then informed that the producer wanted the picture to be ser-

viced by an IA crew. Since I was not associated with any union at the time (although the film *Rip Off* was serviced by NABET), I had to fill out an application for IA membership, which asked me to swear allegiance to the Constitution of the United States. The Canadian representative for the local contacted members by phone, asking them to vote verbally on my application, and then a call to New York was required to gain permission for me to work through 644 in Canada (it would seem from this that a foreigner has the power to grant or deny a Canadian permission to work in his own country). At any rate the verbal vote went through, and I was a member of IATSE Local 644-C in Canada (or so I thought). But I still could not work in the U.S., not without a special dispensation from the local's headquarters in New York or in Los Angeles as the case might be — you must deal separately with the local in each area of jurisdiction. It should be pointed out that U.S. cinematographers who are members of Local 644 or other U.S. locals can come to Canada and work at any time without permission of any kind.

Once a Canadian picture goes IA — and I would like to emphasize this point — *all* technicians working it must be IA, either from Local 644-C or from Local

873 (which covers all other technicians except cameramen). So a crew was hired, all IA, for *Wedding in White*.

Now as I said previously, I had never worked under any strict union-controlled circumstances, and I guess I had a lot to learn. I had always thought the most important thing on a film set was that there was a certain loyalty to the director and actors by the crew, a sensitivity and understanding among professionals. Well, it was in this area that I found little support. I found that when five hours had been expended it was lunch time, period, with no consideration given to how close the director was to getting a scene shot that had taken two hours to set up, that had gone through all the necessary rehearsals and would have taken only five minutes longer to complete had there been a little more co-operation from the crew. But no, this was not possible without going into penalty time (meaning that all crew members would have to be paid double the prevailing rate for a full half-hour).

What happens in this kind of situation, if the budget cannot stretch for the penalty fees, is that the lunch break is taken, and then another half-hour or so has to be expended back on the set to get the actors and director back into the mood to complete the scene.

a tale of two cities

by Philip S. Mcphedran

This is co-operation?

On other occasions the same sort of tactics were employed at the end of the day's shooting. Which can be expensive, and seems to me unnecessary.

Towards the end of the film *Local 644-C* held a general membership meeting at which my application was turned down. It was only then that I learned that the previous verbal vote on my membership had been tentative, pending ratification at the general meeting. No one in Canada officially informed me of the outcome of the later vote; several days after the meeting I received a letter from New York, saying "I regret to inform you. . . ." — without any explanation as to why my application had been turned down.

I don't believe that incompetence was a factor in the rejection of my application. I can only feel that there is some personal grievance against me, possibly precipitated by the fact that I may have broken some union regulation by handling cables or moving lights.

Now a lot of our Canadian features are made on low budgets. Some have been better than others, but features *are* being made, and more and more Canadian technicians are getting good feature experience. This is important. But I think that the union should give consideration

to relaxing a little in order to accommodate the budgets of some of our pictures.

This does not mean that technicians should work for less than scale, nor does it mean that producers should take advantage of technicians. But I feel that producers should be given the right to choose the crew members they want, and those crew members should be allowed to waive heavy overtime penalties if they so desire.

I am aware that within the ranks of IATSE and NABET are some of the best film technicians in Canada. But, I also feel that as long as IATSE remains under U.S. jurisdiction there is little chance of changing the existing rules and by-laws. Consequently, impossible for a union to work with a non-union man and visa-versa. One alternative may be for the unions to allow a member to work by way of a permit on a non-union picture which would in no way jeopardise his union card. This system could well work in reverse, a producer wishing to make a union picture but wanting a competent non-union technician, could apply on behalf of the technician for a permit from the union for the duration of the picture.

If enough interest could be shown by Canadian technicians these concessions may well be fulfilled. This could mean the formation of at least a Canadian

controlled local or even the beginnings of our own film trade union, giving Canadians something we badly need and should have in this country: control of our own industry.

I would be interested to know how other cameramen and technicians feel about this issue, as well as producers.

Sincerely,
Richard Leiterman

2.

IA Local 644-C raised some eyebrows in the film community last month when they rejected cameraman Richard Leiterman's application for membership.

To outsiders the refusal was astonishing and the media did give it some attention.

However, to film people IA 644-C (and IA in general) was not a new topic of discussion. Literally everybody involved in the production end of film making has a favourite anecdote or tale to relate about the union.

But the Leiterman incident did serve to focus interest (again) on 644-C's strange position and background in the Toronto film scene.

Any attempt to trace the history of 644-C through the union itself is automatically hindered by the officials of the local. Neither Glen Ferrier who is steward for the local nor Harvey Genkins who is

its business representative in New York could with any degree of certainty when the local came to Canada (Probably because they don't know).

Genkins seemed to misinterpret the question and said the union goes back to the 1800s (He was referring I think, I hope, to the start of the U.S. union). Ferrier could only be vague. He thought it was sometime in the fifties.

But oddly enough Genkins could assert very strongly "That IA was invited to Canada by Canadians." He's sure that Canadians invited IA but he's not sure when.

The IA cameramen's local came to Canada in 1956. At that time, conditions were terrible here and it was a lot better if you had a union backing you.

There is no denying that IA has done a lot to help Canada arrive as a film production centre. As soon as IA came up here, it pushed and got an eight hour day for cameramen. The CBC gave the largest raise in its history to the cameramen. Not only did the number of hours work go

down but the pay went up at the same time.

However, the cameramen thought the arrangement was temporary and that Toronto would be granted its own charter.

This hasn't happened despite various attempts over the years.

During Jay Rescher's tenure as business representative in New York, the membership of 644 in Toronto requested its own charter. Permission was denied.

Another abortive attempt slightly more 'subversive' in nature had been made in 1967 by a few of the members. Two members collected 34 signatures on a secret petition (there were only 38 members at that time) demanding control of their own local. Somebody on the list couldn't take the pressure and reported the rebellion to New York.

In a confrontation, none of the cameramen would back up the organizers of the movement. The reason: they were threatened with expulsion.

So the situation has not changed

much.

644-C does not have a charter of its own. All decisions are made in New York for Toronto cameramen. All correspondence, (directives, etc.) comes from New York. All dues are paid to New York. Any complaints are dealt with in New York.

In other words, New York holds dictatorial powers over the cameramen who, incidentally, happen to be Canadians.

Obviously the status quo is good for New York. Witness the amount of money that leaves this country in dues, initiation fees and various other ways. A 644-C cameraman supposedly (supposedly, because most of them are ignoring the directive) files a weekly gross earnings report with New York and attaches a cheque amounting to 2 per cent of the gross.

A certain percentage of the revenue from Toronto returns from New York to support the local but quite a hefty proportion stays in the States.

The present situation suits New York just fine. New York cameramen can come to Canada either to shoot for an American production or to shoot for a Canadian producer. A Toronto cameraman can go down to the States with a Canadian production but very, very rarely (One 644-C ex-official said that in seven years, he only knew of two members who shot for an American producer in the States) can he shoot for an American producer south of the border.

New York is taking money back to the States in another way. Advertising agencies in Toronto use New York cameramen a great deal. There are a few reasons for this, one of them being economic (The agencies work on a commission basis with their clients. They receive around 15 per cent of the total cost of the production), another being the lack of confidence by the clients in Toronto cameramen (which probably is engendered by the agencies' use of New York cameramen).

So a principal source of income for any group of cameramen in any city is effectively closed to the Toronto cameramen.

As it stands now, if a Toronto cameraman wanted to shoot in Vancouver he has to pay a \$25 fee to that local, (which belongs to Hollywood). The producer is also stuck with a standby in Vancouver. So, a Canadian cameraman must pay for the privilege of shooting in his own country.

New York is happy. As long as Toronto conditions are similar to New York then why would any producer in the United States want to come to Canada to

shoot a film? However, an autonomous local would be able to give concessions and establish a favourable attitude towards Toronto or Ontario as a film production centre.

Why hasn't the Toronto local gained any measure of autonomy from New York?

Some rather unflattering accusations have been thrown at the members of 644-C, both from within and without because of their passive behaviour over the situation.

That is not to say they haven't rebelled about the amount of control exercised over them by New York but their failure to back individual members in confrontations with the New York office has not fostered respect.

The line that seems to make the members become meek sheep "If you don't like it, then turn in your card", is a familiar refrain.

Apparently it worked very well at the June 12th meeting at the Westbury. The cameramen were mad about the fee being imposed on them whenever they wanted to shoot in Vancouver. Jenkins who was present put down this insurrection by making his 'ultimate' threat to the cameramen who were most vociferous in objecting to the fact that Canadians have to pay to shoot in their own country.

Some of the cameramen have stood up to New York. They are no longer in 644-C.

Bill Cole was fired from his post by the New York business representative because of a complaint he lodged about a shady deal. He was approached by another union official to participate in an act that was not exactly legal.

Cole refused and then complained to the New York representative. He was then fired with no pay and no notice under the pretext that he had been stirring anti-American sentiments at meetings.

The cameramen decided to back him up so they drafted a letter absolving him of this charge. When New York held firm not one of those who had signed the letter (except Ken Post who resigned) would take a stand.

One member of 644-C believes that the producers in Toronto could help the cameramen gain autonomy if most of them would agree to sign a contract with an independent Canadian local of 644. In other words, the cameramen would have to break away from IA and then re-apply for a charter.

Unfortunately, the cameramen can only receive moral support from the producers right now. If they want to break away, they'll have to stand on their

own feet first.

In a poll of Toronto producers, three opinions came to the fore. Some said they wouldn't sign a contract with any union, Canadian or otherwise. Others favoured an IA/NABET merger while the remainder were very receptive to the idea of a Canadian local and would probably sign a contract.

Don Haldane at Westminster Films has had a couple of 'unfortunate experiences' with IA and initially indicated he wouldn't sign a contract because 'if I do I'm tied to regulations I cannot adhere to. I've had problems with technicians not cameramen. But he did not rule out the possibility of signing with an independent local (cameramen) "if I'm sure my competitors sign too."

John Ross from Robert Lawrence Productions said "Generally, I wouldn't sign but in specific cases I might."

The steward for 644-C, Glen Ferrier was effectively muzzled by Jenkins. A phone call was placed to Ferrier who immediately asked "If it was an anti-union story?". Once he found out that some anti-union thoughts might be aired, he said that if any comments were going to be made on the Canadian operations of 644-C, then I should talk to the business representative (Jenkins) in New York.

So to find out how the Canadian operation is going, an American in New York is the only person who can reveal the truth to us.

Ferrier, who is in a rather unevidable position, cannot talk as a union official in his own country. It's rather pathetic.

It becomes disgraceful as soon as you realize that the business representative in New York, handling local 644-C, does not regard Canada as a country but more as part of the United States. (No help from most Canadians he meets up here.)

Notice how in the following transcript of a telephone conversation with Jenkins, he automatically includes Toronto as part of the States. He casually allows that he doesn't think that "Glen has the facts. . . . No, I don't think Mr. Ferrier will have anything — unless he wants to say something as a free citizen and as an individual. But as far as a representative of the union he has nothing to say. I think I've told you everything you need."

3.

QUESTION: Okay, now Glen Ferrier is not business representative in Toronto, is he?

GENKINS: No sir, he is not, he represents me — he's a steward. He's there to — we all have assistants, he is one of them, I have them all over the *country*, Washington, Philadelphia, I have one in Boston and I have one in Toronto.

Q: I understand there is a directive that all cameramen should report their weekly earnings to N.Y. and—

GENKINS: That's union business and I don't want to discuss it.

Q: You don't want to discuss it. Oh, okay. I understand stand-byes are needed for shooting in Vancouver because it is a Hollywood local as opposed to Toronto which is N.Y.?

GENKINS: Vancouver is a Hollywood-based area. And there again I would prefer not to discuss the word and use of the word, standby. We happen to be in union business again.

Q: Would IA give 644-C a charter?

GENKINS: I have no idea. I don't believe the majority of members want to break away from local 644. There's always one or two separatists in a group, I think that is the word that is used in Canada.

Q: Well, don't you think it would be beneficial—

GENKINS: I have no comment as far as

that is concerned.

Q: How about the fact that it is a one way street between United States and Canada especially in this situation? That N.Y. cameramen can come up to Toronto to shoot American or Canadian productions when a Canadian cameraman can go down with a Canadian production but not for an American production—

GENKINS: That's not true. Whoever told you that didn't know what he was talking about. Your information is wrong.

Q: Are you happy — what do you think — with the situation that N.Y. is controlling the film industry up in Toronto.

GENKINS: (laugh) I have no comment because we do not control the film industry in Toronto, okay?

Q: Well considering the case of 644-C that all members receive all their mail from N.Y. and that even the application form is from N.Y., that they send their dues down—

GENKINS: And they also get the benefits, alright! It's not a one-way street.

Q: Then where are the advantages for the Toronto cameramen if it isn't a one-way street.

GENKINS: Uh, I can't sit down and enumerate the advantages — if there were no advantages those members, they would not want to become members; if there were no advantages, the 65 members that we do have up here including Mr. Leiterman and many others who wish to be members would not be clamouring to become members. You see?

Q: Is there anything else you want to say considering I am *trying* to write an article on IA?

GENKINS: All I could tell you, is, as far as I am led to believe, the members of 644 in Toronto are quite satisfied with the way the operation is being run. They participate, they vote — they uh, have everything that any member here or up and down the Eastern coast has. . . . they have all the same rights. As I have said, there are one or two rebels in every group who feel that they would rather be doing something else.

Q: But in this case, this is not true. I understand that the famous line is: if you don't like it, turn in your card.

GENKINS: I don't know what that means and I tell you what you do, I think what you ought to do, is go back to the individual who is feeding you this information — this misinformation — okay, because I have nothing more to say, sir. I think this is the end of our discussion. I don't know where you are getting your information but certainly not from me.

Q: Would I be able to check with Glen Ferrier about some of this.

GENKINS: I would suggest not because I don't think Glen has the facts nor do I and the individual (individuals) seems to have a great deal of misinformation. As far as I'm concerned that's it!

Q: Can you give Glen Ferrier a call?

GENKINS: I will notify Mr. Ferrier.

Q: So I can talk to him.

GENKINS: (emphatically) No. I don't think Mr. Ferrier will have anything — unless he wants to say something as a free citizen and as an individual. But as far as a representative of the union he has nothing to say. I think I've told you everything you need.

4.

The solution? There probably isn't one. In order for any changes to be made, there must be co-operation between the cameramen, New York, 873, and the producers.

Unfortunately, it's very unlikely that all these groups could get together. However, here is an idealistic view of how autonomy could be achieved. (With the realization that what looks good on paper seldom works out in practice!)

644C should write a letter of intent formally requesting a charter from New York. If local 873 would endorse the application so much the better. By going through the correct channels, the cameramen could stay under the umbrella of IA, which in itself is not a bad situation.

If New York sends back a letter similar to the following one*, then the camera-

men should resign from IA and form an independent Canadian union.*(Excerpt from a letter sent to 644C by L. Henry Muller who was the business representative at that time, on April 28th, 1969 in reply to the members' request for a 2 per cent levy to be imposed on American members of 644 whenever they came up to shoot for a Canadian producer. The cameramen also asked for control of their own bank account.)

Dear Brothers:

... the purported action taken at the April 10th meeting to levy an assessment of 2 per cent on the earnings of American members of Local 644 while working for Canadian producers is totally without authorization and contrary to the laws of Local 644. Equally unlawful is the purported action at the same meeting to allow withdrawals from the Local 644 bank account in Canada to be made by any two of four appointed members of the Toronto division instead of ...

Formation of an independent union would automatically enhance the possibility of a union stretching horizontally across Canada which would allow cameramen to shoot anywhere in their own country.

Another possibility is for the cameramen to apply either to NABET or Local 873 for membership. This idea is not as

far-fetched as it sounds. NABET might decide to accept the membership because there are very highly qualified cameramen in 644C and their presence in NABET would raise its stock considerably. As to applying to 873, nobody is entirely sure that it is illegal, so it might be worth exploring.

Another avenue open to the cameramen is to stir the government into investigating the legality of the present set-up. Is it really possible under existing Canadian laws for a charter effective in one city, New York, in one country, United States, to be effective across a border in another city, Toronto, in another country, Canada?

A detailed examination of IA's operations in this country would be most opportune. How much money is leaving this country in initiation dues, annual dues, not to mention those 2 per cent levies being imposed on earnings? (This really could apply to all U.S. unions stretching their tentacles into this country.)

How many jobs do Americans take away from Canadians who are eminently qualified to do the same job? How much money is leaving the country with these visiting Americans?

Why are Canadians having to pay for the privilege of working in their own country? What rights do Americans have to direct operations up here?

A government investigation could answer many of these questions. Or a good lawyer.

Although nationalism seems to have become rather an unfavorable word these days, sometimes a protective stance should be taken when it comes to individuals being exploited by a foreign country.

The protection of individuals transcends nationalism. As long as Canada is a country, then some measures, some commonsense measures should be taken to at least give Canadians some say in the running of their country.

Anti-Americanism won't help. The desire for autonomy must come from within. It is not sufficient for us to blame any other country (i.e. the U.S.) for the failure of Canadians to take an interest in the progress and well-being of Canada.

It seems a great pity that Canadians can become outraged when hockey goes off a network because of a strike or when Bobby Hull is left off the National Team but that they cannot muster enough energy to take an active interest in events and situations which have higher social and economic redeeming factors.

A solution to this specific problem concerning the cameramen may have a greater impact on the country if the government did step in.

5.

QUESTION: Do you feel that there is anything that happened, or that on any occasion, that you wanted to go out and get another take?

FRUET: There was the Glen Eagle situation. It was the business of "I need another take". It came to the dinner hour, past which you've got umpteen penalties... you're going to get lashes and everything else. It's ridiculous. Anyway, we discussed it for 10 or 15 seconds which put us into the overtime then, and I had a 30 second shot which I wanted another take of. We were ready to roll, everybody was there, and they wouldn't give it to me unless I would go into the penalty situation which would cost me triple or six times or some nonsense.

LEITERMAN: Well, not only that but there were 20 odd extras who would be required to stay over the lunch period for this 30 second shot. FRUET: We were away on location, they all wanted to leave and it was dinner time and that

meant we could break them and they could all be shipped out of there — there was another set coming — so we had to break that set and set up for the whole new situation. And then there were 30 more guys coming in on another bus for an entirely different set up. And they wouldn't give me the shot without penalties. With a budget like mine, you have to think about penalties, that's all. Fortunately we got the shot. The shot is good — the one we had is going to work. But I didn't know that at the time, and I wanted one more to cover myself — I couldn't tell. It was a very emotional moment that we were shooting. And suddenly, you got some guy sitting there with a clock discussing union regulations on *your* time because you're paying for it really.

LEITERMAN: This lack of consideration for the actor is a very strong piece in his performance of a particular shot — and it's a breakdown of action when he has to . . . absolutely no consideration for the fact that we spent so long in setting it up and getting the flavour, getting it right, and then bingo — interruption.

FRUET: There is consideration if you want to pay for it, but everything is on a monetary basis.

LEITERMAN: Oh, we're not stopping you from doing the shot, don't get it wrong, we don't care, do it but you got to pay for it.

FRUET: I don't think any group should be able to dictate to anyone, not when they are the employed and working for you — they can't give you 30 seconds — I would be glad to give them 10 minutes extra on their supper hour or anything to get that . . . which a good deal of them took anyway — had the nerve to take — just wandered in late on the same supper break. There are lots of penalties for *you* but very few for *them*, everything is very loaded and geared to their situation but there is no consideration of yours. I am quite upset about it, I think that it's . . . it's their industry too, and they had better start taking a little more interest in it or else fuck off to Warner Brothers down the States where they get this good treatment or go out to GM and get a job in a car plant there where they are treated in exactly the same way . . . Well, I mean we weren't Warner Brothers, no, but we bought donuts in the morning everything else, but we did give them — several times we'd wrap the set and give them a 15 minute break. If I'm not mistaken, O.K. that's a wrap. We could start asking them to set up for the next day — everybody took off — we

asked them for 30 seconds, it's a different situation, you know?

QUESTION: How do you feel Richard, in working for a crew that was set out for you? Did you have any freedom in choosing who your assistant cameraman would be?

LEITERMAN: Yeah, yeah, I was giving interviews to a number of guys for the top positions — the head of departments. I knew who I wanted for a camera assistant: Peter Luxford, who is the best in town — he's good. He applied just this winter for IA membership because he couldn't get work outside that he deserved. Because he's a good man. The others, the gaffers and the grips, and other parts of the crew, I was given names of people to call and talk to, and see who I liked. But IA was a brand new experience for me, and I didn't know any of these people, and it was very hard to evaluate them. The only way you could evaluate them was at face value when they came in for the 10 minute interview in a hotel room. It's very hard to know, and uh, I made a bad choice.

FRUET: Yeah, I should clarify that. I condemn the union, but . . .

LEITERMAN: You can't condemn the union or all of its members because some of them are good, you know, and they are the top men in their field, and they are easy to get along with, but like I said, I made the wrong mistake and consequently, I felt I didn't want to fire them . . . because I thought, well maybe, maybe they'll come around and maybe we can work together throughout. I mean, they can see that it wasn't Warner Brothers, that we were a small outfit but we're making a quality production, and that's all we can give you.

FRUET: There were people that came on the set the last week — we used other people, people who really, my god, really took a lot of the edge off my feeling about the union anyway. There are good people, there is no question, who work hard, and are eager to work which is a big factor. We made a bad choice in the start, that's all.

QUESTION: Is the fact that you have been rejected for IA membership mean that you can't shoot another IA feature ever?

LEITERMAN: No, no, the Canadian representative said that if I am approached to shoot another IA picture, I can reapply

for admission. I understand that the bylaws of Local 644C say that you can't do this legally until a year has elapsed since your non-admission. But I'm not sure, maybe this bylaw would be relaxed, like so many other things that they can relax as they see fit. They can hold tough on them too. I was admitted a member pending ratification by the general membership. There was no feeling of that when I joined, when they took the \$500 from me. And I thought, well, maybe I had done the right thing. I was congratulated — people phoned and said terrific, glad to have you aboard. It is a strange circumstance now.

QUESTION: You mentioned in the letter, the only reason you can think of for rejection is that you violated some union rules by touching the lights and this and that. Did you do a lot of that on the set?

LEITERMAN: I don't think I did a lot of it, no. I think I did it to help, because before we worked, the union gave, us concessions to go in with only one man in each department instead of having a man there helping. I don't mind humping a light or rolling up a cable, if it's going to save the gaffers doing something else. You know if I'm only two steps from this light, instead of calling him from one room to come up here and trim up a light, I'll do it — I'll help him move a light. If he's up the ladder bringing down a light from the ceiling, I'll pick it up.

FRUET: (sarcastic) No, you're depriving him of work which would take you and us into overtime, of course. But you're taking that work away from him and like I say, nothing is considered bearing to the production of the picture — everything is his work, and how many hours and how many minutes involved. But it shouldn't be in this industry because these people are treated very well, and there is not the kind of regimentation that they are setting up, or the kind of rules that they're setting up . . . and protecting themselves from the kind of abuse that workers do get but not in this business. Christ Almighty, there isn't a more easygoing atmosphere than a film set, and nobody is overworked on a film set; sure, they have to hump in a great big dolly, and it's heavy, but you know they are just sitting on their ass for three hours, and nobody says a word. But God forbid, you couldn't ask the man to get off his ass to do something that isn't in his area, and the areas are so defined that it's ridiculous. You know I'm not saying that there wasn't any co-operation but it was forewarned that there had to be this kind of

give and take — if the grip would help the gaffer, the gaffer would help the grip. In the end, we started to hire more people. It worked to a degree but we knew what would happen. It was a tiny house and you can't fit many people working in it. The actors were under extreme pressure, confined in the house with the crew — all kinds of quarrels because they couldn't rehearse. Some guy climbing all over them with wires, again nobody's fault. But they didn't take anything else into consideration except their rules and regulations.

QUESTION: What are your conclusions? If you do another feature, are you going to use an IA crew?

FRUET: I won't say anything at this point, I want to see how the IA is going to treat certain situations that we want to discuss. They are being brought up to them right now. I want to know what their feelings are before I answer that. I could say that the last week changed my mind quite a bit — I saw people just one day on the set and they worked, they were really into it, go, go — if anybody, those other people should have gasped. I would be happy if that is the situation. I hate to think the future of the industry is locked up with some of the attitudes on that set.

QUESTION: Why, for your first feature, did you have IA?

FRUET: John Vedette (the producer) decided, I didn't really have any preference, probably I would have preferred NABET only on the basis that we could have got by on less not trying to throw a bigger workload — it was the producer's choice, I guess that this is his area, I can't really... both have drawbacks and advantages one way or the other... It is my understanding anyway, that NABET is willing to make a lot more concessions, they have rules — just like IA and I understand some of them are just stupid — but they know when a little common sense is involved. I'm sure IA does too — they'd have to, there can't be that vast difference. If that's what it will come down to in the end, that's fine. I won't work under those conditions again, I won't put a picture together, and then be intimidated and dictated to by my work force — pressure continually. Fine I'll go work for an insurance business and you get another job too, I won't put all that time in and suddenly find myself... so much, we had so much continual bickering about areas, you know, goddamit, I want to concentrate on the picture; I

don't have time for this continual bullshit, always on *your* time. Let's go after hours and discuss on your time and see how much discussion you get? Never. They talk on your time while you're paying, that is what I mean, you get it left, right, up the ass and you name it. There was a lot more — personalities were involved here. That's why I probably shouldn't say as much as I have — iron it out first and see. I don't like to tag it IA, I rather tag it as certain people for now.

LEITERMAN: Generally speaking, some attitudes must change in IA to fit the producers of Canadian pictures, producers who are working for the most part on low budget pictures. They cannot afford the costs of an IA crew without some concessions. And these concessions must be made more than made now.

FRUET: I resent the whole business of the New York office to begin with. If I'd known that I would have fought to the bitter end with my producer about IA because these are Canadian pictures. I don't want some bloody group in New York to tell me how to make pictures. I lived in California for three years and I've seen the whole industry. I know what is going on down there and even the unions, they would laugh at what goes on here. They don't go by these rules — they live and let live! This group of people up here have one blind thing, the little bible in front of them, a book that has been handed to them by people down South and they live by it, really stupid, they would shake their heads down there and wonder how the hell they get away with it.

QUESTION: Can you tell me something about the crew? Specifically, people like John Board, A.D.? How do you feel about the job they did?

FRUET: Well, I couldn't do that without singling out some of the ones I didn't like too. I don't want to do that at this point, I want to discuss it with IA first. On the whole most were very good and competent, there were a few that weren't, and they were in strategic places and they hurt. And what hurt me, even the good people available wouldn't back down from their steward at all. The union is obviously very strong. They didn't dare open their mouths. One finally admitted to me at the end of the production, he said the whole thing is idiotic but I opened my mouth 10 years ago and I got blackballed for two years. Do you think I'm going to say anything. OK I understand, it's fear, damn right it's fear. I

heard mutterings on the set when I was being told to do things, do this, do that — they didn't like what was happening but they couldn't speak, they could only mumble... If they are going to do what they have done to a lot of other industries, then, you know, the whole theatre, Broadway and everything else would just collapse and the labour force would have killed it. To do it in a country like ours. These people have never been exposed to this kind of stuff, and yet they live most rigidly by rules that were created for protection. I can understand the Hollywood group. I've been on a Hollywood set, and I've seen the kind of pressure there. I think people really earn their bread there. Even if all you have to do is put one plug in and then pull it out, all you have to do is miss one thing and you're out of a job that quick. It's really fantastic, but not up here, yet they live by a tighter set of rules than anybody else in Hollywood.

QUESTION: They made a concession to hard times there though didn't they? Cut prices in half almost?

FRUET: The whole acting colony realized they better get percentages of the picture and stop asking for such high fees that were killing the industry. I don't know what is about in this country, not just in the film business, but why the whole bloody economy is controlled by Americans. People can't do anything on their own up here even think for themselves, they have to look South to see how living is going. I came out of the South with a great admiration for these people, the industrialists but I was frightened six or seven years ago. I could see where the next land was for them. God, it's happening all around us now. And to see this industry going the same way...

QUESTION: In retrospect, this was your first film in directing, other than hassles with the union, how do you feel about creating working relationships and order out of chaos in that situation?

FRUET: (Laugh) There were a lot of areas I didn't realize were my responsibility. I felt that they would take care of themselves, we should have, on a proper set. They would have worked with the right attitude, all we have to do is keep telling them what to do — they don't have to take responsibility at all, no responsibility even if they were some sort of expert. If you have to keep telling them what to do every two minutes that doesn't leave you very much time to do your work. One hopes that you'll have a little time to spend with the actors and the blocking of the picture and not just worrying about telling someone what to do.

C.S.C. ASSIGNMENTS

EDMONTON

D.C. RANSON — just finished shooting **DESIGNED FOR DITCHING** for Banister Pipelines and **PORTRAIT OF A PIPELINE** for the same company. Is currently shooting **A TASTE OF ALBERTA** for the Alberta government. He will be working on a film for Boeing Aircraft.

C. N. ROSS — executive producer of **ALBERTA ON THE NORTH SIDE**, **VIBRATIONS**, and **I WANT TO BE ME**. Currently executive producer on **SPECIAL GAMES FOR SPECIAL PEOPLE**, **A TASTE OF ALBERTA**, and the **WORTH REPORT: A CHOICE OF FUTURES**

MONTREAL

JIM GRATTAN — recently completed **CAN AM RACES** and the **CHURCHILL FALLS POWER PROJECT** opening. Just finished covering the **CANADIAN OPEN**. He will be working on a police PR film on Scotland Yard.

DOUGLAS LEHMAN — finished commercials for **CELLIER ST. BERNARD** and **ROYAL BANK OF CANADA**. Also a 15 minute documentary for the Office of Official Languages. Will be working on a 45 minute documentary and commercials for **EATONS** of Montreal.

OTTAWA

PAUL ECHLIN — resigned after 9 1/2 years at CJOH TV as senior film cameraman on staff to go freelance. First assignments included a short film for the Canadian Olympic Association called **OLYMPIC NIGHT IN CANADA**, **CBC WEEKEND** and **NEWS**.

RUDI WOLF — just finished the NATO meeting in Bonn and the UN pollution conference in Stockholm and a CBC national news assignment. Will be working on the **SUMMER OLYMPIAD** in Munich for the Canadian government.

THUNDER BAY

HUGO RDUCH — currently shooting logging equipment promotional film. Will be shooting **LOGGING EQUIPMENT SALES** and an anti-pollution documentary.

TORONTO

STANLEY CLINTON C.S.C. — recently completed **GREY OWN** with locations in London and Hastings, England. Is presently shooting **THIS LAND** in Ontario. He will be in Hollywood for the 1972/73 CBC promos.

KEN GREGG C.S.C. — just finished two half hour documentaries for **CHILDREN OF THE WORLD** series in Chile and Peru. Also was in France shooting two musicals for the CBC. Currently working on a Canadian segment for the CBC musical on **Big Brass Bands**. Will be filming a 90 minute special for the CBC **THE LONG MARCH WEST**.

RICHARD LEITERMAN — recently director of photography on **WEDDING IN WHITE**. Presently on vacation in England, but took time off to shoot a television special in Switzerland on St. Bernard dogs.

PETER C. LUXFORD — was A/C for University of Waterloo educational programs. Also just finished as 1st assistant cameraman on **WEDDING IN WHITE**. He is currently on Warner Bros. feature **CLASS OF 44**.

REGINALD H. MORRIS C.S.C. — finished commercials for **LABATT'S BLUE** and **ELECTROHOME T.V.** Is presently operator on **CLASS OF 44**.

MAURICE JACKSON-SAMUELS C.S.C. — dop on **YEARS IN THE LIFE** and cameraman on 90 minute special for CBC **MAPLE MUSIC JUNKET**.

FRITZ SPIESS C.S.C. — commercials, more commercials and still more commercials.

VANCOUVER

KELLY DUNCAN C.S.C. — currently shooting television commercials for various US and Canadian clients.

JOHN W. SEALE C.S.C. — completed a **TELESCOPE** on Dr. Murray Newman and the Vancouver Aquarium. Presently shooting **OPTIMUM CANADA**, a 90 minute colour study of our economy and resources. In August he will be making a 30 minute colour documentary on a canoe trip down the Bawran Lakes.

WINNIPEG

PAUL S. GUYOT — was filming for **THIS LAND** in Alberta. He is now working on 1 13 half hour series of zoos in Canada. Will be working on **THE NATIONAL DREAM** for 8 one hour shows on Pierre Berton's best selling book.

MYRON KUPCHUK C.S.C. — recently finished 12 half hour color shows of **DROP IN** for the CBC. Presently he is shooting **SCOTS OF MANITOBA** which will involve more filming in Scotland and the Orkney Islands. Will be shooting a half hour program for the Saskatchewan Schools in Swift Current.

LONDON, ENGLAND

PHILIP C. PENDRY — most recent assignment: The United Nations Conference on the Human Environment, Stockholm, Sweden. Current assignment: The Continuing saga of Northern Ireland. Upcoming assignments: There is no human hope.

huber resigns

CINEMALUMIERE, Toronto's only repertory cinema has become another commercial house with the departure of ROBERT HUBER, manager of the theatre since it opened in December 1969.

The theatre had been plagued by financial problems until last year when Huber and his partner who supplied his financing realized they could no longer make it alone. They entered agreement with Premier Operating Corporation of Toronto, a chain of some nine or ten theatres, which was supposed to help them carry on their concept of short runs of many interesting films that were not necessarily commercial successes. It was also hoped that being associated with a chain would help with advertising, promotion and legal costs. It was eventually realized by all concerned that the basic concepts of a repertory cinema were not in keeping with these of commercial theatre operation.

The end of the story came about with the booking of *Chariots of the Gods* into the theatre after the very successful CBC screening. As soon as a 35mm print became available, the film opened at Lumiere, and at this writing is in its eighth successful week. Huber felt that if the film was so successful he would do well to lower the admission price, which is far from standard practice in commercial distribution. This move met with arguments from both Premier and the distributor, Astral Communications. All this time, Huber was planning his summer festival, some 52 films, all on one and two day runs, hoping to play *Wanda* for a week before the festival began.

Eventually, a representative of Astral arrived at the theatre and removed the print of *Chariots of the Gods*, saying it would only be returned if Huber was not at the theatre. At this point, Bob felt that he had no choice but to leave.

Current plans for the theatre include running most of the scheduled Summer Festival, excluding about 25 per cent of the items that are the most esoteric, and some that are artistic and/or commercial failures, e.g. *Myra Breckinridge* and *A New Leaf*, according to Premier president, Barry Allen.

Huber's plans for the future are undecided, but he feels that, "the theatre's credibility has been lost and our obligations to our regular audience and, indeed, to the distributors of the films cancelled, have been ignored. I do not wish to be associated with the future operation of CINEMALUMIERE."



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DIRECTORS GUILD OF CANADA



ON THE PRODUCTION SCENE — THINGS ARE STARTING TO MOVE AGAIN

"CLASS OF '44" — sequel to "Summer of '42" — is being filmed in Toronto by Warner Brothers — producer Harry Keller. Shooting started July 3rd. Screenplay is by Herman Raucher, author of "Summer of '42" and the film stars three of that production's actors — Gary Grimes, Jerry Houser and Oliver Conant. Canadian casting handled by Pam Barney of Allied Technicians and Artists. Budget is estimated at \$2 million with a 10-week shooting schedule. Sequel will take the cast from high school graduation to college and to war. Directed by PAUL BOGART (in on Guild permit); TONY LUCIBELLO is co-filming, and GARY FLANAGAN handling the assistant production manager chores. Additional Guild personnel were assigned when production commenced.

ERIC TILL is directing a "movie-for-television" for Agincourt Productions that may turn into a 16-film series for a U.S. network. The script, written by Alvin Boretz, concerns the underground railroad operations of the American blacks around the time of the Civil War. Entitled "FOLLOW THE NORTH STAR" — the production is being shot at Nashville Stud Farm and Pioneer Village, although different locations are under consideration if the production evolves into a series. Guild members working the production with Eric are GORDIE ROBINSON and ROBBIE MALENFANT.

"SPRING COOLIE" produced by JIM MARGELLOS, directed by DAVID ACOMBA, is now on location in Coolie, Alberta. Screenplay is by BILL FLUET (recently wrapped his own production "Wedding In White" in Toronto), and stars LUKE ASKEW and PATTI OATMAN. BOB LINNELL and SCOTT MAITLAND are working this one. Camera chores are being handled by MARC CHAMPION of TDF.

CHESTER KRUMHOLZ is back in Toronto to start pre-production on Simon Locke, M.D. Series has been re-titled "POLICE SURGEON" and shooting started for July 19th. Production Manager will be MARILYN STONEHOUSE.

MAXINE SAMUELS (of "Forest Rangers" and "Seaway" series fame) is back on the production scene and is hoping to see the cameras roll next month on her first feature "THE PYX" to be shot in and around the Montreal area. Director will be HARVEY HART. Production offices have been set up in Montreal.

"BURKE'S LIQUIDATORS" to be produced by Maemak Management and Adams Productions of Vancouver has been tentatively set to go before the cameras soon in the Vancouver area. According to Tony Mayger of Maemak, "Liquidators" is the first of five features to be produced in the area and distributed by Futurama International of Studio City. A Letter of Intent has reportedly been signed between Adam Productions and Futurama which spells out the terms for negative pickup (\$600,000 per picture) and grants exclusive distribution rights to Futurama International. According to Variety reports, the producers will have to roll up credit in excess of \$1,000,000 for every picture, and use it up on a pro rata basis, which will continue for the length of the contract. It is stated that the budget is set up so that they do not have to wait for returns from the first one. Production could therefore be "back to back."

GEORGE KACZENDER is hoping to get into production next month on "U-TURN" — a screenplay he collaborated on with Montreal writer, Douglas Bowie.

TERRY DENE of Studio Centre is hoping to get into production in the near future with "FRIDAY THE RABBI

SLEPT LATE." Initial discussions have been held re crewing; however, confirmations are awaiting finalization of contracts. Production would be in and around the Toronto area.

Additional projects hoping to get into production this year with CFDC participation received a "GO" or "NO GO" on the 19th of June. The meeting originally scheduled to deal with these projects on the 2nd of June was postponed.

The final episode of "JALNA" will go before the cameras in August.

CONGRATULATIONS TO PETER CARTER on winning the director's Silver Lion Award, Young Venice Festival, for ROWDYMAN. Rowdyman has been receiving excellent reviews since its opening at the Ontario Science Centre last month, and has been playing many weeks at the Uptown theatre in Toronto; showing to full houses in Ottawa, and outdrawing Godfather in Newfoundland. It also opened in Edmonton and Victoria.

This year the CANADIAN FILM AWARDS will be held at Cinesphere on Sunday, October 15th, 1972. More information later.

SYDNEY NEWMAN, ANDRE LAMY (assistant Film Commissioner), and GERALD GRAHAM (Director and Research Planner for NFB) are currently in Russia meeting with Soviet filmmakers and participating in discussions dealing with cultural exchange. The Canadians are guests of the Soviet Association of Filmmakers and will spend ten days in Moscow, Leningrad and Kiev. The groups will discuss a program of film exchange, explore the possibilities of co-production, discuss technical developments in the industry, visit Soviet facilities, screen new Soviet films and show the recent NFB productions.

For the first time ABC has signed a tv film contract with the International Al-

liance of Theatrical Stage Employees. Minimum basic deal was signed by ABC-TV on behalf of its Circle Entertainment, responsible for production of the network's two-hour films and "Movie of the Week" segments. Circle farms out most of the "Movie" segments to major studios and independents. ABC has had contracts with individual IATSE locals for cameramen, film editors, publicity, etcetera, and the network has had a tape contract with 1A, but this is the first time it is signatory to a tv film contract.

Guild member GEORGE MCCOWAN is one of nine directors signed by producer Harold Gast of Quinn Martin Productions' CBS-TV "Cannon" series to direct 22 segments.

AGENCY NEWS

BARRY SLATER has been appointed senior account executive and FRED SANDERS as account executive assigned to the Imperial Oil account at Cockfield, Brown Toronto office.

BEV MACHESNEY, account supervisor with McKim, Benton & Bowles, Vancouver, and ROSS MCWHINNIE, account supervisor, Toronto, have been named vice-presidents of the agency.

TOM HEALY, managing editor, Sales promotion Mark II magazine, has been named account executive, Infoplan International, Toronto. Responsibilities will include Coca Cola, Steel Equipment, Chargex, CNA Assurance, and McCann-Erickson public relations.

Creative Concepts, Vancouver, has announced changes involving BOB MILLER, creative director at Creative House, Vancouver, who is now executive art director; CAROL MAYER, art buyer with Dorlands and Benton & Bowles, London, England, is now creative coordinator and traffic manager; and HOWARD MALCHY, now account executive.

SHELL CANADA is moving its \$500,000 Corporate Account from Kenyon and Eckhardt, although K & E will continue to handle this account in the United States. Shell is currently considering a number of solicited presentations and will announce their selection in the very near future. Shell is reportedly desirous of giving the Canadian company a stronger Canadian image through utilizing the services of a Canadian agency. Ogilvy and Mather will continue to handle Shell's \$2.5 million Business Account.

CANADIAN FILM INSTITUTE

The Guild received a request from the Canadian Film Institute for a representative of the DGC to sit on the Board of Directors of the CFI. The Guild Executive has appointed MUNROE SCOTT, our Ottawa representative, and Munroe has accepted the appointment.

DGC/ACTRA STANDING COMMITTEE

DGC/ACTRA regular meetings are being set with PETER CARTER, SAM JEPHCOTT, EVELYN MCCARTNEY (alternates: John Trent, Eric Till, Al Waxman) representing the Guild. ACTRA is appointing its representatives, and the first meeting will take place in July.

INDUSTRY MEETINGS

At the request of the Guild, a regular monthly meeting has been set between ourselves and representatives from the industry's Guilds and Unions. These meetings will take the form of a monthly "Working Luncheon" and, hopefully, will enable us to work together to end the fragmentation and isolation which occurs so frequently. Preliminary discussions and meetings have taken place, and the first "full" session was planned for mid-July.

PIERRE JUNEAU

Since Pierre Juneau's speech to the ACA Annual Seminar in Toronto and our report in the last newsletter outlining the Chairman's strong recommendation to the advertising industry that it establish a rule for itself that all radio and tv commercials be produced in Canada (utilizing Canadian artistic and technical talent), a number of requests have been received from members for the total content of the speech. Unfortunately, Mr. Juneau's talk ran to 23 pages and it is not feasible to quote him verbatim; however, a complete text of the CRTC Chairman's speech is available at the Guild office for member's perusal.

Guild president, Allan King, travelled to Ottawa to meet with Mr. Juneau just prior to the Chairman's attendance at the ACA, and the Guild is encouraged to hope that the industry will take note of, and act upon, Mr. Juneau's recommendations.

WHAT THEY'RE DOING

GARY FLANAGAN, TONY LUCIBELLO, JOHN BERGER working Warner Brothers "Class of '44" now in production; BRIAN WALKER, AL SIMMONDS, GARY LEAROYD set for "Police Surgeon" starting July 19th; TIM HURSON prepping feature with PETER THOM-

SON; DAVE ROBERTSON in pre-production with GEORGE KACZENDER on "U-Turn" scheduled for Montreal shooting; GERRY ARBEID and BILL ZBROWSKY in pre-production on "Conquest Of The Deep" scheduled for September; JIM MARGELLOS, SCOTTY MAITLAND and BOB LINNELL on location in Lethbridge, Alberta; MARILYN STONEHOUSE set as production manager for "Police Surgeon"; BOB SCHULZ just back from holiday and prepping two upcoming shows for CBC-TV; SAM JEPHCOTT, JOHN BOARD and IAN MCDOUGALL in pre-production on "Tobias" shooting this month; HARVEY HART prepping "The Pyx" to be shot in Montreal in August; ROBBIE MALENFANT and GORDIE ROBINSON just wrapped "Follow The North Star" directed by ERIC TILL for Agincourt Productions; JOHN TRENT and LIZ BUTTERFIELD preparing for the upcoming "Jalna" shoot; HARVIE MCCracken working "Beachcombers" 'til mid-July; PETER O'BRIAN and CHRIS DALTON prepping upcoming shoot.

Congratulations to TED ROUSE who succeeds Chalmers Adams in the Toronto Office of the Canadian Film Development Corporation. The appointment became official last week.

FILMEXPO, a Canadian and International Film Exposition, will be opened on the 21st of July in Ottawa by Mr. Gratien Gelin, Chairman of the Canadian Film Development Corporation. The Festival will feature one week of Canadian films (Eric Till's, A Fan's Notes, will open Filmexpo on July 21); a week of International films (selected from Venice, Cannes entries), and a two-week retrospective of Warner Brothers films dating from 1927. Screenings will be held at the Odeon Mall Theatre (Sparks Street Mall) — two screenings nightly — 7 and 9:30 p.m. Brochures are currently being printed and will be available later this week. Copies may be obtained from the Canadian Film Institute, 1762 Carling Street, Ottawa, Ontario.

Please note the new Guild telephone number — area code 416, 364-0122.

*Kindest Regards,
Evelyn McCartney,
Executive Secretary*

An Open Letter to all FILM EDITORS outside of Toronto

Is Toronto the ONLY place with FILM EDITORS?

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(Membership enquiries are welcome at the same address)

Bob Cogger cfe

THE FILM EDITOR by Bob Cogger cfe

*A film editor stood at the pearly gate
His face was worn and drear;
"What have you done," asked the man of fate,
"To seek admission here?"*

*"I cut TV commercials
And programmes year by year;
I cut drama, documentary,
And comedy, I fear!"*

*The gate swung widely open
As Peter rang the bell;
"Come in," he said, "and take a harp,
You've had enough of hell!"*

THE LAST GENERAL MEETING...

...of the C.F.E.G. for the current season was held on Tuesday, 27th June and was held at, and kindly hosted by, Bellevue-Pathe at their recording studios in Toronto. About fifty members attended the meeting and all appeared to thoroughly enjoy themselves.

The most important subject matter, apart from the cheese and wine, was to discuss changes in the constitution. I don't have a copy of the minutes on hand so I will try to convey the gist of what it was all about.

First of all, it was decided that negative cutters, because of their importance to film editing, should, after five years as professionals, be elevated to Associate status.

Secondly, it was decided to drop the screen time qualification for full members and make the qualifying period five years instead of six. Should any member feel that this may be unfair, it was further decided that anyone that felt they may qualify before five years was entitled to request that the current executive should examine their work to ascertain if their craftsmanship was of a high enough standard.

In case I haven't got it right, all members will receive information in the mail and will be expected to vote for or against the changes.

The next general meeting will be held in late September and I hope to see MORE of you then. Meanwhile, have a nice summer.

Sincerely, Phil Auguste cfe.

(Tony Kelleher cfe took the pictures)

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BILL FRUET'S WEDDING IN WHITE



Bill Fruet on writing:

"I write everything longhand. I've learned to make the quickest possible notation — to fill in the blanks later. I sued to try to work in all the detail from the beginning. Of course you do two pages and then dry up. You've lost the whole idea, you've lost the essence. Better to get ideas down quickly; you can always pick them up again and develop them later."

"To me writing is just hell. I guess all writers go through this. I like big rooms, I prefer other people's apartments, strange places. (I used Shebib's apartment to write *Rip-Off*. Also started writing *OUT* there. He thought I was writing *RIP-OFF* and I was writing *Out*.) I find that all the outlets start to function in my body: physically! I have to take a crap every ten minutes, I really do. I have to eat — I am up and down — I can't sit — I spend half my time standing there making notes. I don't have any particular hours. I have to eat, I have to reward myself constantly, I have to pamper myself. Writing is the hardest work in the world for me."

On directing:

"Well, I didn't realize that a lot of areas were my responsibility. I felt that they would take care of themselves. On a proper set they would have worked, they should have. If everybody had the right attitude. I had to keep telling the crew what to do — they don't have to take any responsibility at all. And they're all supposed to be some sort of experts! If

you have to keep telling them what to do, it doesn't leave you much time to do your work. One would hope that you'd have a little time to spend with the actors, blocking the picture, and not have to keep worrying about *their* jobs! (Read about Fruet's hassles with IATSE elsewhere in this issue.)

On writing *and* directing:

"I don't think every writer should direct his own work, not unless he's familiar with the medium he's working in. But certainly who knows better than the writer what he started out with, and what he wants to get? I think that the writer is the most neglected creative artist, regarding production. He should be given much more say in the production of his work, because after all, my god, without him there isn't anything to start with. It's his work, he really conceives the whole thing, it's his imagination that comes out with it. Everybody else, I know, contributes; but the writer is the seed where it all comes from, and yet he is usually given the least amount of control in the end. Many writers just howl with pain when they see what happens to their work on the stage or the screen."

On European directors:

"Antonioni's European films, I sued to cringe at them. Monica Vitti, she may be a great chick, but I don't want to watch her for a block while she comes toward the camera, and

another bloody block while she walks away from the camera. But I liked both of his American pictures, BLOW-UP and ZABRISKIE POINT. Zabriskie was so far out, you couldn't help, but like it. It was great!

I am not a big Godard man — that whole simple form bores the shit out of me.

But if I could ever have half the imagination that Fellini has! He's my idol, there's nobody quite like him. What a film-maker! He never leaves you a second in the film where he doesn't entertain you, or keep you busy. If he must get to the other side of the room, he gives you lots of things to watch while the camera goes over there."

William Fruet was born in Lethbridge, Alberta, where the story of WEDDING IN WHITE actually took place. (Another feature Fruet wrote the screenplay for, called OUT, is currently being filmed there by David Acomb, and Jim Margellos.) Fruet left Alberta when he was eighteen or nineteen. He was in a drama festival, aspiring to be an actor. He won several scholarships, went to the Banff School of Fine Arts for a summer. Discovered a whole new world, culture and art, which he was totally unaware of living in a small town in the West. Out of school for a while, he worked as a photographer, but then accepted another scholarship and came to Toronto. Studied at the Canadian Theatre School, "a little old school that used to be on College Street." He attended for a couple of years, then tried to get acting jobs. "I did quite a bit of work in early television, with all the pioneers in the business. It was a very exciting time. God, there used to be two or three plays a night, at least ten plays a week, minimum. All live productions. It was very exciting." He spent six or seven years doing that, fiddled around with writing at the same time. He also worked as a photographer, and did a lot of little jobs, because he wasn't making enough money to live on as an actor. "Lots of work, but they weren't paying too much money. Then in 1960, I got what was considered a very good, big part in THE DRYLANDERS, Canada's first big feature film. Donald Haldane directed it. Unfortunately it didn't turn out to be much of a movie." "In the meantime, I had some success writing. I started co-writing with Sandy Sterne, who is a successful writer now in Hollywood. We started writing some TV scripts together. He was going to study medicine at the time, so we wrote this series about an intern, very good, but the CBC refused it. A year later Ben Casey and Dr. Kildare became hits on the U.S. networks." "I started to wander around, things got dull here, the whole CBC started to close up, all drama productions wrapped. So I went to California, and spent three years working for a couple of small TV companies, in all capacities. Still photographer, writer, cameraman, you name it — on industrial films, PR films, commercials." "In L.A. I really found myself behind the camera — hooked on production. I wanted to start making films. Made a few 16mm films with some actors, but there was no place to take them at the time. Went to a summer session in filmmaking at UCLA — did some film editing. Shebib was there at the same time — working nights, finishing a thesis, and I was working days. Using the same building. I just heard about the guy, never met him. He was a surf freak, and used to go zoom all over on his skate board. He was like a big kid." "I bummed for a year on the beach, had a little cottage — did a lot of writing. Wedding in White was started there. Strangely enough I really got into Canada in California. Because being in a totally different society, I could really reflect back — remember, and appreciate things more. I got to really appreciate Canada and made my decision to come back. I didn't do that well there, anyway, couldn't really get off the ground, so to speak. Not in the film business. Met a lot of nice people, but I knew if I was ever going to make it it would probably be back here." "Came back in 1965 and tried to get something going on my own — a small film business. I tried to capitalize on everything I learned down there. It was just impossible. Tried to approach pharmaceutical firms to make PR films. When I left there were 20 Canadian owned drug firms up here. When I came back, there were only two left." "When I was down there I had a great admiration for these U.S. industrialists. But I knew that Canada would be the next land they would conquer. It really affected me, when I saw it actually happening. It frightened me. And they don't make PR films in Canada, they bring them up from the U.S., and that personally hurt me." "In desperation I took a job as a CBC film assistant, and rapidly worked my way up in five years. Met Shebib on the Weekend show. When I saw his California thing, I really liked what I saw, figured this is the guy I'd like to connect with. It worked out very well, obviously."

Don Shebib asked Fruet to write the screenplay for this film he was



Bill Fruet (upper right) directing a scene

going to do on Maritimers. They worked very hard together for two years, with almost no money, and came up with GOIN' DOWN THE ROAD, which is now a classic of Canadian cinema. Fruet also wrote the screenplay for Shebib's second feature film, RIP-OFF, and which played to mixed reviews in Toronto and other major Canadian cities, and is scheduled for U.S. release soon. Fruet's connection with Shebib certainly did pay off, since it enabled him to write the scripts for OUT, as well as WEDDING IN WHITE, and the opportunity to direct the latter.

"We're probably better friends, than co-workers. We fight like hell when we work together, but it's a healthy fight. With Shebib it's open all the way, we can curse each other out, but it's always to the good."

"Even RIP-OFF would have paid off more, had we more time. Just near the end we started to get it. The same things were happening with GOIN' DOWN THE ROAD. We had a lot of trouble with Goin' Down the Road for a long time, and suddenly, it was like a revelation, one night we struck it — wham! wham! the whole thing went together! It was about to happen with Rip-Off — there are fragments in the picture — we started to get going in the right direction." "It's a good enough picture, I just think it should have been marketed differently — publicized, put into the drive-ins in the first place. It's this Great Canadian Picture crap! Everything has to be evaluated on the same level. here. It wasn't that kind of picture. I think we could have made that kind of picture, with a little more time. Don and I do work very well together!"

WEDDING IN WHITE was originally written as a stage play. It was produced at the Poor Alex Theatre in Toronto this past winter, under a government grant. Doug McGrath, one of the stars, directed the stage version, and Paul Bradley, Doris Petrie, and Leo Phillips also appeared in it. They are recreating their stage roles in the film.

The story takes place in 1943, somewhere in Western Canada. (Lethbridge, Alberta?) In the film the location is totally unspecified. It concerns soldiers returning home from the war, the old men in the town always reliving their war experiences, and the women acting as pawns in the men's game of military memories. Leo Phillips and Doris Petrie play the parents of Paul Bradley and Carol Kane. Doug McGrath is Paul's buddy, whom he brings home from the war, and who gets his sister pregnant by raping her. Donald Pleasance, the world renowned British actor, plays an old war-buddy of Leo's. They drink beer together, reminisce, and attend Legion get-togethers. Leo wants to

disown his daughter, but Donald Pleasance offers to marry her, even though he could be her grandfather. It's a sad, pathetic story, which Fruet claims actually happened, very sensitively written. Full of insights about a young girl's coming of age, about the world of veterans, about women dominated to the point of brutality by the men they live with; and full of nostalgia about the Canadian way of life in the forties; not the drippy, good-old-days kind of nostalgia, but a long, hard look at what those days were actually like.

The filming of WEDDING IN WHITE took place in a decrepit Toronto alley, called Jersey Avenue, near Christie Pitts. Fruet found an old house on its last legs that he thought was perfect as the location. Most of it was shot in that house, crammed to the attic with cables, lights, tripods, dollies, props and costumes, old furniture, mementoes, actors and production people. The crew could hardly move, and there were some flare-ups. We were allowed on the set, but couldn't do an interview there, because of lack of space. Besides, mustachioed, longhaired Fruet was too busy making his debut as a film director. We managed to catch up with him shortly after filming ended, in a Yorkville coffee house.

WEDDING IN WHITE, directed by William Fruet. Director of Photography, Richard Leiterman. Produced by John Vidette, Dermot Films. Cast: Donald Pleasance, Doris Petrie, Carol Kane, Paul Bradley, Doug McGrath, and Leo Phillips. Shot in 35mm Eastmancolor, using Panavision, during May/June 1972 in Toronto. Produced with the assistance of the CFDC, Canadian distributor, Cinepix - U.S. distributor, Joseph E. Levine. Production has IATSE crew - Don Buschbaum, production manager; John Board, first assistant director; Peter Luxford, assistant cameraman; George Mulholland, soundman; Tony Lower, editor.

How did you go about getting Donald Pleasance?

"It sort of came about as a joke. John (John Vidette, the producer) asked me who I would really like for a star, and I said give me Alec Guinness, or better yet, get me Donald Pleasance. And we caught him at a good moment, just when a Broadway show that he was in closed. John got in touch with him, gave him the script, he liked it very much, and we started negotiations."

How did you get him into a \$275,000 budget?

"Purely on the merits of the script. Also, he wanted to work with somebody, who was young and new. I corresponded with him a little bit, and he said how much he liked the script, the full quality, the simplicity of it, and we got him for a fraction of what he usually gets." "To get him for this picture was so exciting. At first I was naturally a little bit worried, being my first picture, and going to work with a man like this. But right from the first moment, he was professional and considerate, almost as if he knew the circumstances. He put me at ease right away and it was a nice relationship. We talked things over. The man never stops working. Always working, working, working. He's sitting there, and you just think he's sitting in the sun, but he's working on his character, working on details every minute, just little things."

He set the standard for the other actors. He brought them all up to his level. Particularly Doris Petrie, who plays right opposite him. She has the toughest job, and she has lots of moments that are all hers. I mean she's not one step behind, she's right there, a tremendous actress. This role should really make her in this country as an actress. She's been kicking around a long time, you know. I saw her in a Factory Lab production of a terrible play, but there were a couple of moments when Doris Petrie just stood right out, she was just

so fantastic. And I knew that she was the one to do the mother then and I had already cast the play though, so she got another part, but I always had her in mind for the mother."

What prompted you to bring Bradley and McGrath together again?

I've always said that Doug is a fine actor, one of the best in the country. And Paul has come a long way since Goin' Down the Road. He cut his teeth in that picture. Well actually, the stage play was where he started to get good reviews. It was like watching him go through Goin' Down the Road all over again, but he did it and he did a good job. By the end, he was one of the strongest things in the show. On opening night, though, he was like a piece of wood, he just froze delivering his lines. But by the end, he had it. The guy's a great showman, he's destined to go all the way. He's got quality, he's got timing. I just wanted to bring them together again, in the feature, because they're both ideal for the roles."

I saw the play, really liked it, but I find it hard to visualize it on film, because of the limitations of a single location for the most part.

"My feeling was that the medium of film would be better for it, because I felt that a lot of the moments required more subtlety, than you can do on stage. Some of the lines are very quiet, very moving, and to get that across to a whole group of people, you're very restricted on stage. There's a lot you can say with a close-up and silence, that you can't say on stage with someone just standing there. I don't think I'm wrong, judging from the rushes. Some moments are particularly



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moving. When Sarah comes over to ask about Sandy, the poor old woman just finding out that her man is actually going to marry this young girl, it's smashing, it just moves you to tears. When Mary (Doris Petrie) talks about the past, about their wedding, about the kind of life they've had, Doris underplays it beautifully. And old Jim (Donald Pleasence) would be so easy to caricature, but Pleasence was always fighting this, he could have gotten carried away so easily. He's gotten it across so much better by underplaying it — he's believable. And again this is the difference between the stage and film: on stage you want something big and grand, but on film you don't do it. You underplay it in a very subtle way, and it's much more effective."

I saw the play the night after we went to see a really fine film by Barbara Loden, called WANDA. It explored the plight of a woman being dominated by a man. Maybe this is why I saw WEDDING IN WHITE as a mirror to a male chauvinistic society where females are subjugated and have to play out all these roles men define for them. It's a women's lib play, in that sense.

"Right, I see how they could connect with it very easily. Jeannie, the girl, is an object in the household. A late child. So many kids, when I was young, had parents that were really, really old. They were like my grandparents. And the kids were just accidents. They didn't really belong in the household. Not to even have real parents, a situation with any kind of love in it. I knew a boy, strange enough, very much like Jeannie. A pathetic creature, a very late child. His parents considered him a nuisance, because just when they had all their children grown up, along came this damn kid! Times were hard, and I guess people really looked forward to having their children grown up, so they could sit back, and not have to start all over again.

When you were writing it, then, were you fully conscious of this dichotomy in the story between a male-oriented society and the role of the female?

"Oh yes. I grew up among so many little old fat ladies who made cookies and shortening bread. And their husbands, god, all the same, spent their whole bloody pay cheque down at the bloody beer hall. There was never enough money. The little old ladies always bought their clothes at rummage sales. I grew up in a whole section of town, the wrong side of the tracks, the North end, as corny as it sounds, but it was composed of a lot of people like this. I was very young, and the whole business of speech and dialect — I don't even know how I really remember it — god, it's been years and years, twenty-five years at least. And yet when I started writing it — it's all just exactly the way they talked — it just poured out very easily. These women and the way they felt, and that whole drinking mentality, made such an impression on me. And I have no use for this kind of existence, I detested it all, even back then. I don't want to generalize, because the Legion today is not what the Legion was in those days. Beer parlors have changed too, we've finally started to open our doors and let young people drink together. To enjoy it the way it should be enjoyed. And not that whole atmosphere, the smell of the disinfectant and the bloody tile walls, painted green, and these old men just sitting there drinking their minds into a dull stupor, staring blankly at a spot on the wall. It's all going, thank god, but it's everything I remember from the West. I remember my mother and father on a Saturday night going down to the beer parlor, and her having to go into her section and him into his. They couldn't even sit together. Ridiculous-

ness, things like this."

Doesn't this kind of thing still go on in small towns?

"Not too much now, not even in Western Canada. There are still dry areas, with no drinking, but overall things are practically as 'advanced' as here. Still I think the country as a whole is a backwards country. Obviously these rules were responsible for that whole era and what it created. If there had been a healthier atmosphere in the beginning, it seems to me a lot of men wouldn't have gone out drinking. I know a lot of this has been brought over from England, the pub situation. Oh, you can still find them, not very many left, all those men



just sitting there drinking until they're drunk, then they probably go home and beat the shit out of their old ladies.

And their army experiences didn't help too much, either.

"Obviously. This is where the whole military situation, two world wars, have taken their toll. Once you've been taught to dress a certain way, cut your hair a certain way, think a certain way, you just don't shuck it off in a few years. It will take generations. I know a whole lot of guys in my own age group who are still entrenched in that whole philosophy. They're virtually still you people, but they grew up with that old jock strap, ballsy attitude. A man's a man by how much he can drink, and how big a belly he can grow from drinking, stupidity like this."

How did you handle the rape scene in the film? On stage it was done very discreetly with a virtual blackout.



"It's brutal, it's quite brutal. All you really see are faces — mostly. Billy (Doug McGrath) is an animal. But he's an animal for a reason. There's got to be some compassion, some sympathy. When he does it I'm sure it's just going to leave everybody with an empty feeling in the pit of their guts. But when it's over, I hope they understand why. The frustration that so many of these men went through in the war. Again, I was very tiny when the war was on, but I remember the dance hall on thirteenth street where this hell took place. I remember there used to be a big schoolyard right across the street. And I remember going across there one night and I saw men with girls pitted up against the school in the darkness fucking them. These poor guys, you know, off on a weekend, of course the one thing they wanted was a girl, so badly! I wanted to get into my dance hall sequence, much more of the frustration that went on. But again costs dictated. . . . The dance halls were just crammed with service men, there were hardly any girls, because people were smart, they kept their girls locked up, they knew what would happen to them when the bloody army got into town. The dance hall is a good sequence, it's a lot of fun, it suggests the period and everything, but I couldn't afford to hire all the guys I wanted to linger along the sides, and you know to really see the kind of thing that was in their faces."

Billy doesn't really come off that heavy in the play. As you say, he's an animal, but he's a likable animal.

"Well, he hasn't changed too much in the movie. But there is the scene of his encounter with Dolly in the kitchen. You see how he has been teased by the other girl to the point of being driven to this. He tries in his own, awkward, fumbling way to kiss Jeannie, to make a conventional approach, but when she doesn't react, he has to retreat to darkness. He turns out the lights and virtually attacks her, that's all that's left for him to do. He's got to get laid, and it's been on his mind since the moment they arrived. And when it's all over I hope that people will feel compassion for him — the girl's been raped, you feel for her too — but Christ, what this guy's going through! Although there are many things sympathetic to the female, but I feel that the roles of both the sexes were cast in that period. The whole attitude, so stifling, so suffocating, obviously created so many of its own problems. I mean everybody knows that now, we're supposedly 'liberated' now. (laughs) But I grew up in a small town, and I spent a lot of



McGrath with Carol Kane

frustrating evenings as a kid, because there was just on way to release it. Beer, or you went to the next town. There were towns where you could find some fun, but you started off on the wrong foot, that's all, you've got to go and fuck a girl, you've got to find a screw — this whole attitude is wrong to begin with."

When we visited the set there was this weird heaviness in the air. Everyone, Donald Pleasence, the producers, Richard and yourself, were just standing around with heads bowed down, not much was being said, but heavy energy vibes in the air.

"I don't know what problems we might have encountered with the producers, I stayed away from that, I had so many problems of my own. There was a heaviness on the set, there's no question. I remember seeing you there that day, then you disappeared. There was some sort of hectic thing, but it was a typical day. (laughs) I think that was around the fifth week of shooting, and the house was really starting to get to us. You saw the house, it was starting to get everybody. Every time we did a set-up it meant moving half the bloody furniture just to change an angle. Lifting rugs, changing lighting, shooting film is such a drag to begin with because of the pace that you're usually moving at. I find it is so boring in between takes and between set-ups, and it was especially so in this house, because there was so much to do with set-up." "After a while we really had to start minimizing, to plan more carefully. All of the great shots that I had in mind, most of them anyway, soon vanished, because it was just physically impossible. We'd have to tear a wall out or something. Or like the last shot, I picked the house, I had a whole archway designed for a particular shot. And when it came time to shoot it, it didn't work. It would have meant tearing the whole bloody floor out, so the camera could drop down to the right level." "Don't ever work on location, for one thing, not even with an eight millimeter movie, I don't think it's worth it."

If you had to do it over again, would you do it in a studio?

"This particular film, definitely, because of the one location. I felt it was going to be much more economical, because of the one location — or mainly one location — but it was exactly the opposite. It would have been much more sensible, going to a studio, because we could have moved."

"Sound is one of our biggest problems. Right now we have a



big headache, the location sound is going to need a master sound technician. It can be repaired, I know that, but it should never have happened this way. It was a noisy neighborhood, and the whole structure of the house was like a small amplifier. Every time we'd do a master shot of course the guys couldn't get in close enough with their mikes, and the place just reverbed all over the place. Wherever we could we were laying blankets and rugs on the ceiling to muffle the sound."

Did you plan a visual style beforehand, or was it all dictated by the limitations of the set?

"No, we planned it — a lot certainly was dictated, many compromises were made — but we were still able to keep within the whole mood and style. Richard (Leiterman) and I spent a good week and a half before we started shooting discussing the lighting and the color of the set and I think we've got it dead on. I was really excited when the first set of rushes came through, because I thought it was going to cost us a lot more to get it. But we got it."

Most of the film was shot in that house, but there were other locations, weren't there?

"We had a dance hall, two Legion halls set up, a Chinese

restaurant, we shot some exteriors. We were very limited in that because of all the bloody TV antennas all over the place. In 1943 there was no television. We had a Kresges that we found for that period, out in Danforth somewhere, then we had a church. But the house plays a very important part in the picture, the whole atmosphere of the picture, because it is a stifling sort of story. And had we shot a hell of a lot more film away from there, we might start to lose some of this. I'm sure people are going to get a very claustrophobic feeling as the picture goes on, they're going to start to feel this confinement, hopefully it won't make them get up and leave."

"I cut quite a bit down from the play. I think I will be cutting down quite a bit in the editing of the film. Wherever I was unsure of myself in the reWriting of the script, I shot it anyway, I left it in, because it's always easy to cut it out at the end. A lot of them are long dialogue sequences, they're easy to cut. I'd rather have it and make sure."

How do you feel about having 'made it?' Four of your screenplays have been turned into feature films, the two that were released were very successful, you're the best known young Canadian scriptwriter around.

"It all happened very quickly. I've been very lucky. Film here
cont. on Page 57

Secretary of State Gerard Pelletier singled out the Film Co-Op brief on National Film Policy in his July 4th speech. Many of the points put forward by Pelletier are slight modifications of the brief. He made it clear, however, that the very touchy subject of distribution wasn't dealt with yet; it remains to be formulated into state policy sometime in the future. It would seem that the government is very cautious, and is approaching the question of a distribution quota system in dread of the powers that be. (i.e. U.S. controlled motion picture distributors.) It's also not clear, whether Pelletier's proposals are firm Canadian government policy, or the somewhat dubious promises of a politician, who might be leaving his post come the next election.

The Toronto Filmmakers Co-Op is undergoing its most active period, since it was formed over a year ago. The 16mm all-Canadian theatre that the Co-Op has been pushing for over the last ten months, is at last a reality, if only for the summer months. Kirwan Cox's personal initiative has to get a lot of the credit, but the production co-op helped in numerous ways by generating enthusiasm, keeping the idea alive, and supplying the manpower to do the physical labor. The Poor Alex Theatre on Brunswick Avenue south

the Toronto film maker's co-op

of Bloor Street has been transformed into a centre for Canadian films through September (see schedule elsewhere in this issue.) Every week a different filmmaker comes in person to introduce his work, which is then shown every night (except Monday) for the rest of the week. In addition, there are attention grabbing midnight shows, and if a film is particularly popular, it receives extra showings at six and at midnight. Regular showings are at eight and ten. The atmosphere in the theatre lobby before and after the showings is approaching the kind of "cinophile fraternite" that exists in the cinemathèques of Montreal and Europe. (For more information, please call 921-2259, ask for Tom or Jerry.)

The Theatre was launched with an all-out bash thrown by Kirwan and Patricia Murphy, and the rest of the good-guys. Many important people from public life came, along with a naked Maple Leaf. Morley Markson was there, who's film BREATHING TOGETHER: THE REVOLUTION OF THE ELECTRIC FAMILY received its premier commercial run as the first attraction. Chalmers Adams floated around, having recently disconnected himself from the CFDC. Doug McGrath and Paul Bradley were there, the latter running up and down the aisle acting

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as a 100 proof usher, and being the life of the party in general.

Don Shebib, the guy who made them famous, ran around to absorb it all from different vantage points. Nicole Morin appeared as if in a vision dancin' and jigglin' up on stage (where the dance floor was) and enhancing greatly the rest of the images seen through the alcoholic (and less harmful) haze. Experimental films were shown in between bursts of toe-tappin' energy, and those who missed Paul Bradley's running commentary on David Rimmer's *Pizza Palace* film at two-thirty in the morning, will never truly appreciate the comic dimensions of that work. All in all, a great time was had by all, and we hope Kirwan lives up to his promise (uttered between official pronouncements of his resignation from the Distribution Co-Op's Directorship) to throw another one before the summer ends.

In a more serious vein, the man line of the Production Co-Op is making films, and that's exactly what we're doing this summer: a twenty-minute, black and white short on old people. It's part of an Opportunities for Youth project, with Eugene Buia directing, Elsa de Jonge assisting, and John Marshall handling the editing. (Rumors are that one of the editors of Cinema Canada is doing the cinematography. These rumors, however, have yet to be cleared with IATSE.)

Some of the shooting has been done, with more to come. The rushes look good, especially the footage shot during Senior Citizen's week at the Brunswick tavern. Some of the other locations are the Mariposa Folk festival, Ontario Place, Rochdale College, the Salvation Army, a senior citizen's drop-in centre, a Church during a

bingo game, and assorted park benches. Wherever old folks hang out these days. We are trying to track down the Hell's Grannies motorcycle club, but they move too fast. Janet Good is providing the equipment at very reasonable rates, and Quinn Labs extended the Co-Op a substantial discount. We had some trouble with second-hand film stock, but hopefully that has been solved for good. (Did you know that four-year old Double-X negative loses some of its speed, as much as 2/3rds of a stop?)

In all fairness to the other people working under the OFY grant, the *filmmaking workshops* and the *community consultation* programs, should also be mentioned, with John Marshall doubling as workshop co-ordinator, and Roy Blake handling the liaison between the co-op and community groups, who wish to use film to express their viewpoints. They are assisted by Tom Urquhart, and David Peebles is the overall coordinator of the OFY project, doing the books, sharpening the pencils, helping the Meskanow people to project films, painting the office, answering the phones, hassling with faulty equipment, as well as giving some workshops himself. David is known to take a break, once a week. But at least a rolling Peeble gathers no moss.

The Co-Op is by no means financially secure. After the OFY grant runs out, all that's left is a very basic, rock-bottom subsistence grant from the Ontario Arts Council. Hopefully some other government bodies will come across with a grant. (Especially after the overwhelming success of the first co-operatively produced film, *GERITOL JUNGLE*, currently in production.) But we are always grateful for any and all contributions, be it financial or filmmaking equipment

oriented. If you have a rusty old hot splicer in your basement that you cut your 1933 epic on, why not donate it to the Co-Op? Or, if you're a government agency, and have tons and tons of unused production equipment lying around in a storeroom year round (last dusted off to shoot *Holiday* in Etobicoke, some time back) why not consider asking and badgering your supervisor (everybody in government has a supervisor) until he gives in and says, OK, shi't to 341 Bloor Street West, Room 201 at my expense. (That will be the day! But seriously, what about those old Bell and Howell projectors sitting in the NFB storerooms down in New York, and I'm sure in many other places as well. Three non-operational projectors could be re-assembled to make *one* that's in perfect running condition.

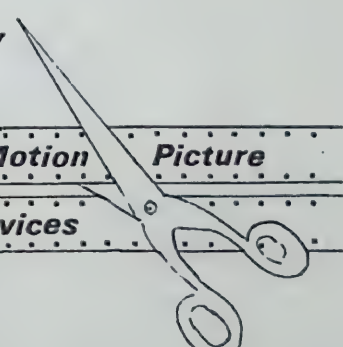
The June issue of *Filmmakers Newsletter*, Vol. 5, No. 8, carries a large number of articles of interest, done in greater depth than many magazines bother with.

A column called *Superserious 8* deals with up to the minute reports on Super 8 equipment advances and techniques. The equipment report on the 111 SMPTE Convention takes a good look at many of the items shown, including the Arri 35BL, and the Mitchell Mark III, both 35mm self-blimped production cameras; and some of the new smaller 16mm sound cameras like the Eclair ACL and the Beaulieu News 16. There is also a full technical report on the ACL that makes fascinating reading. There are good words on new editing machines, both expensive and less expensive types, wireless microphones, and Super 8 equipment.

Subscriptions are \$7.00 yearly for Canada, available from *Filmmakers Newsletter*, 41 Union Square West, New York, N.Y. 10003.

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OPINION

In case you missed the party June 17th at the Poor Alex Theatre (or in case you were there but spent your time drinking, dancing, and making out under the seats) let me fill you in. I gave the party to celebrate the opening of the world's first Canadian content cinema. In the spirit of the moment I also resigned as director of the Canadian Filmmakers' Distribution Centre (better known as the coop).

The co-op is the foxhole from which I have been conducting guerilla warfare against (and sometimes with) the established film interests in this country to promote Canadian films. The experimental Canadian-content program at the Poor Alex this summer is my last volley from that foxhole (but don't worry, there are other crazies like Jim Murphy and Dave Tompkins loading up to take on the role of film underdog).

The world's first *Canadian-content cinema* is presently running six days each week in a small (146 seat) theatre with a 13 week program of films until September 17. The Poor Alex is better known for staging legitimate theatre and is well

located right off Bloor Street in downtown Toronto.

The idea of the theatre was to dedicate programming to a minority audience the same way successful magazines no longer aim to please everybody — but try for a particular audience. For example, the

Maple leaf stripped, Cox flew the coop

mass family magazines like Look and Life are dying if not dead while Psychology Today, Playboy, and especially business magazines (like the Beet Farmers Journal) flourish by aiming at a minority audience. In the case of Playboy that minority is almost half the population (the richer

half).

At the co-op we have always put ideology ahead of money on the theory that that is the best way to make money and serve the filmmakers' interests. We have been relatively successful this past year and our socialist ideology has increased income from sales and rentals nearly 400 per cent.

This means that there are enough people in Canada who want to see their own culture on film, and that they will support it if given a chance. There is an audience for every film ever made — the problem remains to find the audience. Hollywood has often overcome that problem by simply creating an audience through misleading advertising and then moving on when word of mouth hurts the box office.

We are showing some popular films like Mon Oncle Antoine and A Married Couple along with some films of very limited popular interest like Snow's La Region Centrale or Markowitz's More Than One. We especially wanted to show Québec films and our program includes a Lefebvre never seen in Toronto before (Jusqu'au Coeur), Jutra's first feature (A Tout Prendre), and the first English version showing of Pierre Perrault's Un Pays Sans Bon Sens among others. Other films which are getting their first public show-



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ing include Markson's *Breathing Together* and Kent's *Facade*.

Our programming includes a series of archive prints from the National Film Board's *Canada Carries On* series made during World War Two as shorts before each show. Some of these propaganda gems are the best examples of the Grierson thesis, and a few names on the credits like Lorne Green and Sydney Newman are still recognizable.

It is too soon to make any pronouncements about the results from this experiment. However, Markson's film *Breathing Together* did 80 per cent capacity business to open the series. It ran for one week quite strongly.

One disappointment so far has been the lack of interest from the media. This passivity is especially surprising since many articles are written decrying foreign cultural domination. One small review in the *Globe and Mail* on *Breathing Together* mentioned the series as "painfully Canadian". Hopefully this attitude will change. We are opening each film with the filmmaker present to talk to the audience. A number of Québec filmmakers are coming down from Montreal including Jean-Pierre Lefebvre and Gilles Carle.

Our major programming limitation was that films had to be in 16mm and Québec films had to have subtitles. This meant we couldn't get a number of things we wanted to like Peter Rowe's *Neon Palace* or Denys Arcand's *La Maudite Galette* (you say you haven't heard of these?). Our biggest problem was to finally decide what to use. There is so much to choose from.

Just to play it safe, however, we decided to schedule some fashionable midnight films to draw attention to the theatre including *Night of the Living Dead*, *Sympathy for the Devil*, *Fearless Vampire Killers* and the like. So far the Canadian films have been consistently outdrawing the flashy midnighters.

The moral: Find a small theatre and someone to help underwrite publicity costs (like a local arts council or guilt money from an American corporation—and start a Canadian content theatre in your town. You can write to the co-op or the Canadian Film Institute or the Canadian Film Development Corp. for programming suggestions and who knows, you might even make a lot of money being Canadian.

The new film policy part one was announced in a manner befitting handing the tablets to Moses atop a skyscraper in downtown Montreal. The setting was a

conference room at the International Civil Aviation Organization building (complete with translators and built-in microphones) packed with at least two hundred people from all aspects of the film industry. Most knew basically what was going to be said and presumably were present to ask questions (or to attend the cocktail party).

The Secretary of State walked in under the glare of bright lights (naturally the film policy was being filmed) and sat at a raised platform with his assistant Danielle Sauvage at his left hand and the CFDC's Michael Spencer at his right, Gratien Gelinas slightly to the side. The scene resembled a courtroom packed to hear the verdict on some highly publicized crime which many people present had helped perpetuate.

His speech is printed elsewhere in this issue, but I will say that there was some surprise when M. Pelletier mentioned the Toronto Film-makers' Co-op brief to point out how critical the present exhibition problem was.

Then came the question period and it soon became obvious what was interesting the film industry. The first questioner asked whether there was going to be a Canadian content quota. Pelletier indicated that was a provincial affair and also that theatres were private property (unlike the airwaves the CRTC regulates for the public interest), but he was obviously sympathetic to this solution for the present exhibition bottle-neck. He said that it would be up to the Advisory Commission to make recommendations and also would be up to the federal government to initiate negotiations with the provinces (which they may already have begun).

The next question was returned to time and time again and seemed to worry a few people in the audience. What was the power of the Advisory Commission and who was going to be on it from private industry? Pelletier said that it was strictly advisory as set up now because it may or may not work successfully. If it did work successfully then Pelletier implied it might well become a regulatory board with real power. This would require legislation, but he seemed to want the commission to develop in this direction ("it may at some time in the future become a statutory body if it functions properly").

Obviously no one has been chosen for the commission from private industry. Pelletier said that the commission would have the role of animation and supervision and would begin "in due time" — hopefully in the fall. People would be chosen to create a balance in the field of

interests and geography represented. The Under-Secretary of State would chair the commission.

Another question dealt with the paucity of independent Canadian films shown on the CBC and how point three of his speech would be enforced. Pelletier said that Statistics Canada would have the job of gathering and analyzing cultural data which up to now has simply been unavailable. He said he had been embarrassed that the Italians could tell him more about the Canadian film industry than he could find out in Canada. He added that a periodical report on the progress the CBC was making would be given the Advisory Commission at least every six months if not every three months.

There were a lot of sighs in the audience when the capital cost allowance was brought up. Pelletier said he had called up the finance minister over the weekend because he knew how important this question was to producers financing new productions. There was no new decision yet but the situation was being reviewed and a decision would be made in a matter of days or weeks.

Among other points brought up — the CFDC will be getting into the financing of television series and the Canadian-content cinema will encompass the National Theatre and be located in Hull where people could go "at almost any time of the day or night to see Canadian film".

Reporters from Ottawa kept asking Pelletier whether he was going to be Secretary of State if the government won the next election and he said in effect that he wouldn't be.

The film policy will next deal with distribution and exhibition which is really where the surprises may come. A Canadian content quota will have to be confronted one way or the other. Also, it seems that the present thinking of the government leans to creating "parallel systems" in both distribution and exhibition. As point four of his speech says "the CFDC will help the establishment of parallel distribution networks subsidized by the government". This idea follows closely the results of the recent questionnaire conducted among distributors in Canada for the Secretary of State.

My personal opinion is that film policy part one is definitely a step in the right direction and hopefully if it takes four years of government to make one step in the right direction, the second step should not be far behind (unless the election changes all that).

Governments by slow motion at least, makes progress (or mistakes) easy to see.

Julius Kohanyi is an experienced film-maker who has won numerous awards for his films, such as "The Herring Belt", "The Artists' Workshop", "Little Monday", "Teddy", and a short, widely acclaimed art film on Henry Moore. In Montreal last winter, Kohanyi was a member of the pre-selection jury for the Canadian entry to the Cannes Film Festival. He has recently done a half hour film on the sculptor Rodin, and is currently working on his first feature film.

In this interview, Kohanyi briefly offers some insights into the pre-selection judging for Cannes, his opinions on present Canadian films, and then discusses his latest project on the artist Auguste Rodin, to be released soon.

funny or all equally the same, but they're all equally representative of different dimensional things. It would be easy to judge if everybody picked one subject matter and then all you would have to do is judge how well this person executed it. It's quite a responsibility to try to judge, and of course you're also governed by emotions and things like that."

WHAT ARE A CANADIAN FILM'S CHANCES AT CANNES?

"I don't know really. I understand all the heavyweights are going to be there this year like Fellini, Bergman — so the competition will be fierce. I think the film that has gone over there is a very fine film. ("Bernadette" — Gilles Carle) I liked it very much myself. Generally all the films that I looked at, in the jury, prove one thing: that this country does know how to make films! I can't think of even one that wasn't technically competent and did not try to live on its own, and be something of its own, without worrying

say in the sense of M.G.M., you know, those giant buildings, but in the spirit behind the people involved. It seems like the furnace is not being shut off, it is being refueled every time it burns up so much. I think the greatest danger as far as film-makers are concerned is to go on an ego trip, and think that they will be the only distinct Canadian film-maker that will make the Great Canadian film. The film-maker must have a genuine conviction that the film has to be made as far as he's concerned, whether or not it would be a commercial or an artistic success."

IS THIS THE WAY YOU FEEL ABOUT YOUR FEATURE THAT YOU'RE PLANNING TO DO?

"If I get paid for it, it's fine. If I don't, as long as I had the money, I would pay somebody to let me make it. So I'm not trying to pull a big artistic trip at all. I just simply want to do this film. Film is the largest medium if you really want to converse with people. It's the fastest way

Julius Kohanyi

CINEMA CANADA — LOCKED INTO AN EMPTY SCREENING ROOM WHERE YOU WERE SNOWBOUND, AND GOING ALMOST AROUND THE CLOCK, HOW DID THESE CONDITIONS AFFECT YOU DURING THE PRE-SELECTION SCREENINGS?

JULIUS KOHANYI — "It didn't affect us at all. Myself and most of the jury members, rather than getting tired around nine o'clock, found the situation was becoming hilarious, and it really worked to an advantage. We became more acute, more perceptive. We went upstairs at around twelve and we literally broke into the National Film Board's kitchen. Everything was gone, so Jean-Pierre Lefebvre walked through an incredible snowstorm to the local store, and bought eggs and bacon and things. Then all of us started to cook. And then poor Paul (Almond) who couldn't get his film there earlier in the morning, arrived with about nine reels of track and another nine reels of picture. I think he waded through about three miles of snow, on snowshoes and all bundled up. He came in there looking like the abominable snowman."

WHAT ABOUT THE ACTUAL JUDGING OF THE FILMS?

"It was almost a toss-up between the films. It was so difficult and I think you'll find this in Cannes, too. I've spoken with some of the jury members over there, and they've said they had an awfully tough job, not because the films are all equally

about the commercial aspects of it."

HOW DID THE QUEBEC FILMS AND THE ENGLISH-CANADIAN FILMS COMPARE?

"Well, I think they would be basically the same except for content. The Québec films that I saw generally dealt with this deep Québec style, style in the sense of a Québec way of life. And, too, the language is distinct. I would call the other films, the English-speaking ones, distinctly North American. I don't think one can go out and make a distinctly Canadian film, because we are still bound by our language which is North American or English. When you see a film from say, Toronto or Vancouver, it's just like it was from Los Angeles or somewhere like that. But a Québec film draws from the French Canadians' own organic being. It uses its own distinctive language and there is something that you can't put your finger on but it is distinctly Québec."

WHAT ABOUT A FILM LIKE PETER CARTER'S "ROWDYMAN", WHICH IS DISTINCTLY CANADIAN IN A SENSE.

"The "Rowdyman" has a distinct Newfoundland accent, which is beautiful. Newfoundland is in Canada, so you could call it a Canadian film."

DID YOU LIKE THE FILM?

"Oh yes, I thought it was fine. I have great confidence, not in the industry, let's

of telling somebody either a good joke or sharing an idea with them. And isn't it much better if you could reach not one, but three million? In other words, you could really get a great thing. I'm looking for rewards, not awards, and I don't mean in the money sense either. I would personally be much happier not to get an award from these critics, but instead somewhere, someplace on the street, someone comes up and says "I saw your film. I really enjoyed it and I thought I got something out of it." That is my reward."

WHAT IS HAPPENING WITH YOUR FEATURE?

"Oh, it's looking good . . . it's going to have to be made on a shoestring budget. I don't want to say too much about it yet. I very much shy away from getting in the papers and doing that trip. The film is still in its early stages. I don't like to talk about it — superstition if you like."

WHAT ARE YOU DOING NOW?

"Just finishing a film on Rodin."

HOW DID YOU APPROACH THE SUBJECT?

"Mostly concentrated on his work, yeah, and tons of old photographs that I picked up in Philadelphia and other places. The man was such a giant that anything you've got to say about this guy is only going to go half way up the

The name above the title

David Beard

The Name Above the Title is Frank Capra's autobiography. (Bantam Books, \$1.95) His story is that of the self-made man. Capra came to fame via the tough route. Born in Sicily, he revealed at an early age the characteristics that are classic in a rags-to-riches story. His family is poor, but tight knit. Action gives power to the character. There is a strong religious affiliation, even superstition in the background. Education is worshipped as a panacea. The self-made man has an acute sense of survival. He ultimately deludes himself that his success is also self-made. His blindness is the cost of survival in the success game. Often it leaves him devoid of depth and lacking a soul. Capra proves to be no exception to these general characteristics.

His story is told in the Capra-style of entertainment. Capra was never strong, nor did he pretend to be, on ideas. The formula in a Capra picture is story, character and action. His book becomes tedious in the latter stages when the Golden Era of Hollywood is over and the Second World War is finished. On the tough route of success the self-made man, in his passion for action, cannot feel the winds of time or chance. The survivor, without him knowing it, is an anachronism. This was Capra's fate, until he wrote his autobiography. He came full circle. He started as a writer. He lived long enough to add to the growing literature on film.

When Capra joined the gag writers on Mack Sennett's staff he was a graduate in engineering with a head full of education, a soul full of hope and his old army jacket. But to shake poverty, to live down social disadvantages a man must believe in something. Capra found belief in Capra. There were others in Hollywood like Capra. Sennett found and believed in Harry Langdon. Capra got his big break with Sennett. He directed Harry Landon's successes. But Harry was toppled by his admiring critics and Langdon lost himself. Sennett lost both. Harry went on to failure. Frank returned to unemployment. For Sennett, October 1927, was not far away. "Mammy" was just on the horizon. But like all success storied

chance played her part. Columbia's desperation was Capra's luck. Operating on "poverty row" (Sunset and Gower) was one of the most unusual operations in motion pictures. A disaster area ruled by Harry Cohen. Cohen was to become the biggest name in Capra's life. He was also made out of the stuff Capra was made of, but with a vastly different style. Cohen could stand alone in the rat race, but Capra needed a Sennett or a Cohen to protect him and to be his tormentor. Capra functioned best when he had to prove himself to the higher-ups. At Columbia writing was in the past, directing was the future.

King Cohen entered Capra's life, but Cohen could not have known how important Capra would become to him and to Columbia. In dealing with Cohen, Capra kept a saying in mind. "Always have your hat on ready to walk out." Perhaps it is the self-made man's last illusion of independence and freedom to believe he has a choice. Capra may have had his hat on, but Cohen was the smarter man. Even later, after a major falling out, Cohen got Capra back. He knew how to feed Capra's ego as well as his pocket and thus keep him working for Columbia Pictures. Capra observed greater talents than his arrive with smiles and depart with shouts. Walt Disney was one of them. Cohen in his boorish manner tried to make or break his fellows. Others, Cohen believed, had to measure up to his ideas of toughness. Capra could, because he had the right training for survival in the Hollywood jungle. But a new sound would make all the inmates of the wilds a little frightened. Al Jolson produced the sound that went around the world on October 23, 1927. Cohen was cocky but Capra was sure. Capra's background in engineering made Cohen change his tune. It was no longer, "Dago, I'm gonna do you a big favor. I'm gonna offer you a contract; it was "Give me that science crap about sound again will ya Frank?" For the time being Capra flourished under King Cohen.

Success followed upon success. Capra was in that unique position of being the right age at the right time in the right

place. Opportunity seemed to come out to meet him. Such luck did not scare him. Even the two shadowy figures in the background of his success did not bring him to believe that fate could intervene. The lesson of D. W. Griffith and that of Mack Sennett could not bring Capra to doubt that the self-made man is subject to the Fates. A friend warned him, "Wait till you make two flops in a row for Cohen!" "Would the fair haired boy be fired — walk the streets again? Better men had hit the skids." The irony was the Capra's judgment was sharpened by his fear of failure and his obsession with success. When he came to play one of his hunches, *It Happened One Night*, there was a hint that luck might not be in a co-operative mood. The cast was assembled through a series of doubtful chances. Clark Gable had been naughty at M.G.M. and the big boss was punishing him by loaning him out to poverty row. Claudette Colbert was on a month's vacation from Paramount and only accepted the role when her salary was doubled. Myrna Loy, Mirian Hopkins and Connie Bennett had turned the role down. It had to be made in a month. When the picture was finished, everyone was glad to be through with it. But luck had not deserted Capra. It was a big hit at the box-office. It won a number of Academy Awards and became a classic. It gave Columbia the status it craved. Capra followed with other successes, *Mr. Smith Goes to Washington*, *Lost Horizon* and *You Can't Take it with You*. Capra left Cohen after thirteen years. *Mr. Smith* . . . was his last picture for Columbia.

After Columbia Capra formed his own independent company. By now history had a familiar sound. Langdon had moved into his own independent company and failed. Capra's first picture, *Meet John Doe* was not a success and *Arsenic and Old Lace*, although slight and charming, is hardly remembered. When the war came Capra was saved from knowing what fate may have doled out to him. He was drafted while completing *Arsenic*, from independence to the army.

Here the autobiography begins to flag. Capra recounts his meetings and his productions with and for the war chiefs. His story about F.D.R. is dull. For Capra it must have been a great moment, but he cannot write about F.D.R. and bring him to life as he does Cohen or Sennett. After the war and the decline of Hollywood Capra's life reflects the new solutions to the movie colony's problems. Names joined together to form companies. Capra's was called Liberty Films. Several

films were made, but what made Capra a great director, the studio system, had passed. But one bright shaft of fireworks lights up the last pages of Capra failing story. The making of his last feature, *A Pocketful of Miracles*.

It was a remake of a story called *Queen for a Day* — Apple Annie and Dave the Dude. All looked possible until Ford insisted on Hope Lang playing a part in the film. The great H. H. had other obligations and pulled out. One of Capra's friends thought of Bette Davis. Ford like the idea of his "old flame". But, when Bette arrived and everyone realized her love affair with Hollywood was over, the going was not smooth. The sparks flew when Ford told an interviewer that he had rescued Bette from oblivion. He was the hero of her comeback. Capra came through well with this description.

She flashed, and sparked, and crackled like an angry live wire thrashing the wind . . . goddamdest

insult . . . that sonofabitch Ford . . . helping ME . . . make a comeback . . . that shitheel . . . wouldn't let him help me out of a SEWER . . . Etc.

His description has caught her as no camera could — as herself. *Miracles* did not live up to the raves the previews gave it. Nor was it a comeback for Bette Davis. In the minds of her fans she could never be replaced — in fact she had never left. She was *Queen Forever*.

It was the end for Capra. Silence and exile followed. The ballsey little guy was finished . . . or so it seemed. He had played the success game and learned the rules as he went along. For the self-made man there is nothing worse than inaction. Capra had to learn to grow old gracefully. Time teaches that life is the master not success. His retirement has brought him a just reward — the great success of his truly entertaining autobiography of character and action — *The Name Above the Title*.

mountain. Rodin died an incredibly rich man, everybody robbing him, everybody exploiting his illustrious name. No words to describe him — incredibly fantastic. He was so much into his own works, that practically nothing else existed around him. This is where I got the idea that everything that came to him got trapped in his magnetism. He was like a giant star; floating things get trapped and circle around him.

The film itself isn't structured in a line-like thing, with a beginning, a middle and an end. It's structured in a circle, or a life-cycle. The cycle is such that there is a central character which is a circle itself. You could call Rodin the central planet with moons around it. These little moons orbiting the central theme give us that cycle from the very beginning of the time of Rodin to the end of Rodin's time.

HOW LONG IS THE FILM?

"It's about half an hour, but one could do a seven hour film on Rodin and it wouldn't be enough. I'd love to, of course, but it's economically and also timewise unfeasible. It's better to merely introduce Rodin and let the film arouse curiosity in those watching. It was a similar idea when I did the *Moore* film. The fascination about that film was, if anything, its simplicity. You try to simplify everything, into concepts, so that you know more about *Moore*, or *Rodin*, in twenty minutes than you would in a nine hour show. So I can't come on as a film-maker with all kinds of super symbolic things. The amount of material was immense; you practically start crying

when you're cutting shots out. I tried to avoid in this film to come on with all the facts and things at once, which would overpower everyone and put them to sleep. You have to go about it gently, and as simply as possible."

DID YOU USE MUSIC?

"I haven't used music in that sense. Instead, I've used clock chimes, old ones, with different tonal qualities. It begins in the early stages of spring, or the early stages of Rodin's life, with a quick, high sounding chime, and follows through from there. These chimes can be distorted so that it will sound a bit like music, just playing gently in the background though. If you examine the layers of importance to a film, music is the least important. It can't outdo anything else which is more important, like the man's own voice. The narration is done mostly in Rodin's words.

DO YOU DO A LOT OF ART FILMS?

"This is my second. I think I've done enough in art. There are so many other things to talk about. I'm not searching for something. We all have different things to talk about. It's a problem in film-making in our country. They pick a topic which should be a commercial winner — a love story or another "who-dunnit". But you've got to want to say something.

They say celluloid is a dead material, unlike stage where live people communicate to the audience. If an actor drops his

pants by accident, it is a live happening. Celluloid isn't — it is a plastic material. But it does come through to people, but only if someone has this inner dynamic life, this strong conviction for whatever the film is saying, in the first place. In this way, life is installed in this celluloid material called film.

CINEMA CANADA NEEDS TO BE FED INFORMATION

This is an urgent appeal to production companies, independent producers, directors, cameramen, independent filmmakers, film schools, government film agencies, film co-ops, motion picture distributors, studio publicity departments, film labs, TV stations, experimental filmmakers, film students, people dabbling in Super 8mm, video freaks, community organizations working with film, and any and all interested persons:

PLEASE SEND UP TO DATE INFORMATION ON RECENT AND CURRENT PROJECTS, PROPERTIES, PROJECTIONS OR PRINTING METHODS, ON ANYTHING HAVING TO DO WITH FILM IN A GENERAL OR SPECIFIC WAY!

We just love getting mail! Send feedback and new stuff to: CINEMA CANADA, 6 Washington Ave., Toronto, Ontario. (If rich, call (416) 924-5953 or 924-9968).

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SUPPORT CINEMA CANADA!

REVERB

Canadian Broadcasting Corporation
Société Radio-Canada

June 8, 1972

Mr. Philip McPhedran,
Editor,
Cinema Canada,
72 Isabella Street, Suite 8,
Toronto 5, Ont.

Dear Mr. McPhedran:

Thank you for sending me a copy of your May/June issue which I would not otherwise have seen. You puzzle me by the last sentence of your letter which suggests that the thought might have entered your mind that I would not want to read your article. Perish the thought! The Corporation has been criticized in many places with much more vehemence, unfairness and inaccuracy!

Speaking seriously, it seems to me from first reading that you have made a conscientious effort to assess the CBC-NABET situation without showing marked favoritism to either side. You have said, in effect, "A curse on both your houses!" and this is a perfectly natural reaction on the part of any interested and reasonably neutral by-stander, whenever a labour dispute involving the public as an innocent third party occurs.

I think you are completely wrong of course, in asserting that the Corporation has shown "flagrant disregard" for the effect the dispute is having on public interest and other areas of the entertainment field. I also deny that we have failed to show sincere interest in the welfare of the viewing and tax-paying public.

So far as the viewing public is concerned we have considered it to be the first duty of the Corporation, throughout the strike, to keep a broadcasting service on the air — and this we have succeeded in doing, in the face of very considerable difficulties through the entire period. No one denies that the Corporation, and the viewing public, have had to pay a price for this — not so much in financial terms as in the loss of quality, variety and numerous excellent programs which the Corporation has been prevented from producing because of the work stoppages which have occurred since last January.

In terms of the tax paying public — which is of course even larger than the viewing public — the position is even more clear. Can anyone seriously argue that it could have served the interests of the tax paying public to have made an incredibly costly settlement as the Corporation would have had to do, had it acceded to NABET's demands? To advance such an argument would be to show a serious lack of understanding not only of the immediate cost of settlement on NABET's terms, but equally of the far-reaching implications of such a settlement for other unions and for the broadcasting industry as a whole.

There are many other statements in your article with which I could take issue, but to do so would result in a letter even longer than your

article itself. You quote union officers as estimating the Corporation's losses to date as \$10 million; you also repeat the charge that the Corporation is out to break the union. Both of these statements are the sheerest fantasy. The Corporation has lost valuable programs — which cost money to produce — but it has not lost dollars as a result of the strike. And the Corporation, despite all assertions to the contrary, respects and believes in strong, responsible unions and in the process of rational free collective bargaining. To say that the Corporation is out to break the union is just as ridiculous as to counter with the equally unfounded statement that the union is out to destroy the Corporation.

I will conclude with a reference to a final statement in your article which borders on the irresponsible and which, taken by itself does not add to the credibility of the article as a whole. You state, "the CBC has more bodies in its offices doing nothing than the entire membership of NABET". The total work force of the Corporation as of this date is approximately 9,000 — approximately 7,000 of them unionized. The total membership of NABET, as of recent date, is in the neighbourhood of 2,140.

Do you believe that anyone — including myself — would seriously credit your assertion?

Thank you for bringing to my attention an interesting, provocative — and not overly accurate — article.

Yours sincerely,
George F. Davidson

Mr. George Davidson,
President,
CBC,
1500 Bronson Avenue,
Ottawa, Ontario.

Dear Mr. Davidson:

Thank you very much for the letter of June 8. My comment that you may/may not want to read this article was a feeble attempt at humour.

I read with interest your comments and criticisms on the article, and while I am pleased that you took the time to write to me, I must admit that I don't agree completely with your statements.

I especially take issue with your sentence "The Corporation has lost valuable programs — which cost money to produce — but it has not lost dollars as a result of the strike". Although I am not a financial wizard, it does not take too much common sense to realize many an advertiser not only looked at the other network but probably went there due to the uncertain nature of the Corporation's program schedule.

I also do not think you can fault me for quoting union officers as saying they thought the strike cost at least \$10 million so far or that the Corporation was out to break the union. Yes, these do seem exaggerations, but nonetheless, if this is what they believe, then it is in the interest of fair play that they be printed. You must have noticed that I prefaced the union official's quote by a quote from Cee Smith, who says "Yes, the strike has cost the CBC money... but nowhere near the ludicrous figures quoted by the union."

I'm afraid you're the first person to say that

"...it has not lost dollars as a result of the strike." Even Smith agrees that the Corporation has lost money. You don't seem to believe the article was "overly accurate" but it seems to me that your only justifiable (and one I agree with most heartily) criticism was the rather tongue-in-cheek poke at the number of bodies in CBC offices. It would be nice if you could stroll around Toronto CBC offices, not as George Davidson, President, but as a complete stranger — the amount of sitting around is the rule rather than the exception.

I must admit I was carried away by the idea behind the thought which seemed to fit into the article. However, since the article had come out, quite a few people have approached me and told me that they got the general idea of what I was trying to say. (Yes, but it was an inaccuracy! !)

Since this probably is the only time I'll have a chance to tell you this — I'd like to say that I really think you've done a tremendous job with the Corporation under what must have been the most trying conditions. Unfortunately the Corporation has always been the whipping boy for the press, and it seems very unlikely that situation will change.

Again, thank you very much for your interest and time: I appreciate it very much.

Yours sincerely,
Philip McPhedran,
Editor.

P.S. You seem to have jumped from the frying pan into the fire with your next job!!

Dear Mr. McPhedran:

I like your reply of June 13 so much that I hasten to answer.

I really don't think there is too much real disagreement between us. It would be ungenerous of me not to acknowledge that when you referred to the Corporation's losses (at \$10 m.) and to its "break the union" attitude, you made it clear that this was the union talking. You were not putting forward these statements on your own — and yet — you know that even in putting them forward as the union's side without comment or question you help to give them a certain credibility. Repeat a statement often enough and it becomes accepted as a fact: and if you thought these statements worthy of repetition and inclusion in your article, without challenge on your part — well that in itself means something.

Let me make one thing clear incidentally: when I said "the Corporation has not lost dollars", I did not mean to suggest by that that the Corporation had not in individual instances lost a single advertiser dollar, or incurred additional costs as a result of the strike. Obviously not. What I meant, and what is true — is that any losses of that nature are almost fully, if not entirely offset by the savings resulting from the fact that wages were not paid to striking employees and that overtime payments for NABET technicians were almost completely absent from January to March. We have calculated our "losses" — both revenue losses and extra costs — at less than \$2 million for the period January to the end of March 1972, — a large sum but less than 1% of our gross budget. And to offset that we calculated in excess of 1 3/4 million in offsetting savings on the wages and overtime bill.

Incidentally, for the year 1971-2 as a whole — and this includes the 3-month period of the strike from January to March inclusive, our commercial report will make it clear that on the

balance of expenditures and revenues, the former were lower than originally targetted, and the latter higher — so-o-o — in that sense you will understand what I meant when I said "CBC has not lost dollars as a result of the strike".

May I touch on just one other point — the number of bodies in the CBC's offices. I agree with you that you were "carried away by the idea behind the thought...". As to the "idea behind the thought" — I don't quarrel for a minute with the global idea of what you were trying to say — it was the exuberant expression of that idea which led you to such hyperbole. And the only defense I would add is that I do contend that in reducing overall CBC strength from 9400-9500 or thereabouts in 1968 to 9000-9100 — while at the same time adding Charlottetown TV, Moncton production entre, St. Anthony's (TV), Marystown (radio), Windsor (French radio), Regina-Moose Jaw-Saskatoon (TV), Edmonton (French TV) and almost 100 other assorted rebroadcasters and relays, we've at least made a move in the right direction.

You see, from this, and from my earlier letter — I'm Irish — and I like to argue — *not to criticize*. It was in that spirit, I assure you, that both my letters were written.

Many thanks for your good wishes. This job, I repeat, has been fun — and I hope the next one is too.

Yours sincerely,
George F. Davidson

ciation could not justify this type of expenditure. I am sure you will appreciate that there is tremendous pressure on our very limited funds and we cannot even begin to think of providing the amount of money necessary for a bulk mailing, either on an economic or philosophical ground. Although we congratulate you on the new look of Cinema Canada and completely understand the difficulties of publishing in Canada, we have to say that yours is only one of several trade magazines which may be of interest to our members, as I am sure you are aware, and if we made some special arrangements for your magazine, why would we not do the same for others? The best I can suggest in this connection is that you use the enclosed up-to-date membership list in contacting each member individually to see what interest you can obtain in subscriptions and/or advertising.

As a point of interest, other than the new thrust in feature film production, in which some of our members are involved, the majority of our membership in the private sector earns its daily bread from the production of television commercials and sponsored business films. Our customers are *NOT* within the ranks of film producers, directors, cameramen, editors and other persons currently interested in the film medium. Our customers are major business concerns, advertisers, agencies, governments and so on.

One of the weaknesses of our industry in the past, and I think still is, is that we spend too much time talking to ourselves. Although I found your new issue well laid-out and smoothly produced, I fear that most of the material included is of interest to those who are involved in the various fields of film production. There is nothing wrong with this, providing the magazine can make it pay, but in turn there is little real value to say, me as a producer of sponsored motion pictures in trying to reach my clients or a potential market. Businessmen are so busy these days with the floods of reading material that cross their desk they have little time to read anything and other than those in the feature film business, which is a tiny minority group of enthusiastic people, family news of the C.S.C., C.F.E., AMPPLC and other organizations of this type, it is of no real interest to the businessman who is involved in a pretty hard daily life trying to make sure their

respective businesses run successfully.

You will notice that the ad which our company has agreed to place in Cinema Canada for 3 issues is designed specifically for one area — producers' services. In my twenty plus years of experience one does not "sell" film production contacts through newsprint advertising. We do, however, try to support various Canadian business magazines from time to time within the scope of our budget.

If I was to be truly hard-nosed about this subject, I think that it is unlikely anyone within the C.S.C., much as I respect them personally and for their craft, is going to commission major film contracts from us. In this connection, I am somewhat amazed at the second paragraph of your letter in which you say the C.S.C. lost over \$2,000.00 on the first issue. In my experience with most of the associations falling within the purview of those involved in the several facets of film production, very few, if any, have this kind of money to spend in a highly speculative area. I know how difficult it has been over the years to get any financial help at all in promoting such annual activities as the Canadian Film Awards, which is of much more direct benefit to those involved in the making of films.

I do trust that the foregoing is not construed by you as being unfair criticism. To my mind, it is most important that we all face the real facts of life and not try to fool ourselves.

Again, congratulations on your first issue. We wish you the best of luck for the future and you can be assured that we will do everything we can to encourage AMPPLC members to give you some support.

Yours sincerely,
Arthur Chetwynd
President

Dear Mr. McPhedran:

Your letter of May 30, 1972 with enclosures, addressed to Mr. Frank Young, Executive Secretary of AMPPLC, has been passed on to me for an answer, in my capacity as chairman of the Publicity Committee.

On the matter of bulk mailings, as discussed with George Csaba Koller yesterday, our Asso-

A lot can happen before you get it in the can

Your casting is perfect, your cameraman the best around, all is ready to shoot . . . then your lead breaks his leg or your film stock is faulty or the weather turns bad or the lab messes up and you're in trouble But that's the film game, isn't it? It is, unless you play it smart and protect yourself

in a professional manner with insurance. It's not expensive but it is important and it gives you peace of mind because you can insure against the bad things that can happen before (or after) you get it in the can.

Let's discuss it.

Arthur Winkler, CLU
Insurance for the Film Industry

99 AVENUE ROAD, SUITE 207
TORONTO 180, ONTARIO. TELEPHONE (416) 925-4561

Dear Mr. Chetwynd:

Your letter of June 7th, prompts us to answer it, through the pages of our magazine, in an open-letter format.

You sound as if you have your mind made up on the issue and that there's no use trying to argue with you. Far be it for us to try and convince you of the error in your way of thinking, but we must respectfully respond and air our opinions. Let the readership of our magazine judge for themselves, as to which of us is right.

On the question of bulk mailing: if the Canadian Society of Cinematographers, the Canadian Film Editor Guild and the Directors Guild of Canada can justify the expenditure for this purpose, would it be unreasonable to think that the AMPPLC might also? (As far as having limited funds, all we've been hearing since we started the magazine, is go talk to the Producers, they have all the money!)

On the question CINEMA CANADA being only one of many trade magazines available to AMPPLC members: sure, if you count the U.S., but if you look at the other Canadian film publications (TAKE ONE, THAT'S SHOW BUSINESS, MARKETING, CANADIAN FILM DIGEST, and IMPACT) you must realize that CINEMA CANADA is better suited to the needs of the Canadian producer, than any of the others. TAKE ONE is basically a film buff magazine, designed for the American market,

very limited in its Canadian coverage. THAT'S SHOW BUSINESS is trying to cover too much at once. It is worth while, but is basically a 'show biz rag' where starving actors can read about auditions. The only thing I can say about CANADIAN FILM DIGEST, without being unduly scathing, is that it's Nat Taylor's house organ, and if you want to read about where the business was in the forties, go ahead. (There are rumors that under new editorship they'll turn it into 'the magazine of the Canadian Motion Picture Industry.' Who do they have to thank for that, if it ever happens, other than CINEMA CANADA? We don't mind competition, but if one already exists, why bother.) And IMPACT was perhaps a nice idea, but the theatre-going public has indicated a thumbs down, by leaving it under their seats, along with the pop corn, and the chewing gum. And it was obviously indentured to serve the interests of the distribution moguls. The only one that's left is MARKETING with all the nice pictures of account executives trying to look hip for the camera. Sure, if you're making T.V. commercials, by all means subscribe to MARKETING, but don't close your eyes to the other realities happening in the Canadian film community, which MARKETING doesn't even bother to mention. And it's a TV-broadcasting, ad agency mag, not a film industry publication.

On the question of the enclosed up-to-date membership list of the AMPPLC: we never received it, nothing was enclosed in either letter.

You say that the customers of the AMPPLC are NOT within the ranks of film producers, directors, cameramen, editors and other persons currently interested in the film medium; but rather major business concerns, advertisers, agencies, governments and so on. Aside from the obvious fact that you totally ignore situations where a cameraman or a director or a producer or an editor quickly requires the assistance of a post-production house, or a

laboratory (and laboratories are members of the AMPPLC, are they not?) or that of another producer (extra equipment, manpower, services) and doing so he just might become a customer of an AMPPLC member company; what makes you think that major business concerns, and advertisers, agencies, governments and so on do not get or read CINEMA CANADA? Our most active readership works for government agencies, not just in Canada, but all over the world. And if a foreign government ever sends a delegation of some sort here and wants a film made of the tour, don't you think that the government official making the decision whom to hire might be influenced by an ad in a magazine called CINEMA CANADA? If not, then why do Toronto motion picture production houses spend thousands of dollars a year taking ads out in publications such as VARIETY and AMERICAN CINEMATOGRAPHER, which are *foreign* publications, whether we tend to forget that fact, or not. So the members of the AMPPLC who advertise in American Cinematographer are being a bit hypocritical when they claim that it doesn't pay to advertise. Especially since AMPPLC charges astronomically higher prices for ad space than CINEMA CANADA.

We really appreciate your own company's ad, and recognize that it is aimed at one area. We wouldn't dare question your twenty plus years of experience, but permit us to add, that even if production contacts, per se, are not sold through newsprint advertising, perhaps a well placed and well-composed ad does register the fact in the reader's mind, that, let's say in Vancouver, someone says: "Art Chetwynd is still active and the next time I'm in Toronto, I'll look him up, and maybe he can help with this contract I have to farm out," etc. If ads sold everything to the North American public - from hoola-hoops to guided missiles - during the past few decades, there is no reason to believe that businessmen desiring to use the

medium of film are any less gullible, psychologically. Maybe the tera-in-the-pants-seat folksiness of your ad will grab the attention of the Mayor if a small Newfoundland town strongly enough, so that the next time he wants to make a film about his community, he'll give a call to Art Chetwynd in Toronto. And that contract would return your ad investment a hundred-fold, at least.

About the CSC losing two-thousand on the first issue; that was about all the money they had, and the reason they chose to spend it in such 'a highly speculative area' is that without 'advertising' their existence through CINEMA CANADA, two years from now they might not have had enough membership dues to keep the Society alive. Cameramen outside Toronto felt more and more cut off, and communication was sorely needed. What better way to set up new lines of communication, than to revive the magazine, which, we can assure you, is doing a fine job. Sure, it's expensive, but it has managed to create enough good feelings between Montreal and Toronto alone, to warrant the expense. The Canadian Film Awards have been boycotted by Quebec filmmakers because they felt that the organizers didn't care about them. Those same filmmakers are coming to us offering to contribute to the magazine.

Please don't think of this long reply as being in any way antagonistic. We appreciate you congratulations, and we think that we've made tremendous improvement since that first issue. We can only hope that the member companies of the AMPPLC will soon realize the obvious benefits of using CINEMA CANADA as an advertising outlet, as well as a forum to increase communication within the film community itself, which we think is sorely needed. (Many already realize this, and we are deeply grateful for their support, and vote of confidence.)

the Publisher/Editors

has just happened in the last few years, and I happened to get in on a very good film when it started. And I got the opportunity obviously to write *Rip-Off* and *Out* both only because of *Goin' Down the Road*. It all happened so quickly that I can't evaluate it."

"I have no idea what David is going to do with *OUT*. It could really be a sharp picture, really classy, I'm talking about something that we don't do in Canada. With big cinematic value to it. We tend to keep small mostly, I guess, because of budgets, to begin with. There's this confinement, we have trouble here breaking out. I for one have done a picture that was severely limited by a small budget. For me personally it was an ideal picture to do, because of its simplicity. The areas that are going to hold up like the acting I feel very confident about. I couldn't go out and do a picture like *OUT* for a starter, with all this grand big thing about it. In everything I've written I've always had to consider budgets: do it small, keep it little. So I think I'm cutting my teeth now on an ideal picture.

Where are you headed for now? Do you have many scripts in mind?

"I have a few things in the back of my head that I'd probably like to work on. Nothing specific. . . ."

Do you envision directing another one?

"I don't know, I don't know . . . I guess I have to see how well I've done with this one. I'm kind of from an old school of film in a lot of ways, I would like to do the kind of film - do it in the style - that Hitchcock talks about. I feel that the kind of film I want to do is planned. Thoroughly planned, every shot, and every shot has a purpose. I'm not of the new school of cinema verité that Richard evolves from, strange enough, because I've worked too much in documentary film and public affairs, cutting film, and it's too hit-and-miss for me. It doesn't satisfy me. I want to know it's there before I start it, I want a storyboard, I want to do all the old-fashioned ways, so that I know I've got it before I start. I don't like the risks involved, like *Goin' Down the Road* was a hit-and-miss thing. And if we want to be honest, there are about a hundred things wrong with that film.

"I guess there has to be more money. I want to do commercial films, I'd just love to do a thriller - or toughest of all - a good comedy film. Which everyone wants to do, but ninety-nine out of a hundred are disasters. I'd like to do a film that's fun, too. This was a pretty heavy film. I think it had its effect on everybody. There was a lot of sad feeling, the whole atmosphere was so down. "I'm gonna write my next picture: takes place in Acapulco, with a lot of beautiful girls in it, and all the ideal situations, (laughs) I now understand why Hollywood makes the kind of films they do. It's a hell of a lot more fun to make those kinds of films than it is a serious one, like *WEDDING IN WHITE*."

When watching *JUSQU'AU COEUR* one could get the initial impression that the whole thing is haphazard and spontaneous and not thought out. One Toronto critic attacked it exactly on that level. If one is receptive to non-traditional, non-linear thinking, however, it suddenly dawns on him an hour or so after seeing the film, just how much thought and planning did go into it. One also needs to be slightly receptive to 'les problemes de Quebec et des quebecois.'

"When I'm making that overlong shot of Charlebois walking with the hippie/soldiers — soldier/hippies in that long corridor, to me this is the only way to express that the army or war is an overlong walk for nothing. I know that doing that will discourage a lot of people, because they're not used to that kind of shot. But I also know that many people won't ask themselves any questions if you cut sooner, or don't go over certain ways of seeing things."

"The wonderful thing about that scene was that it was shot at St. Paul l'Hermit. It's a factory for production of bombs and dynamite. All the bombs are in small shelters separated by these overlong corridors, so if there is an explosion in one, they can just close off a corridor. It was wonderful to have all those hippies in uniform, they are real hippies. Like the small scene with the homosexuals, they are real homosexuals. I asked my assistant to get me some real, authentic homosexuals, because if they really believe in what they're doing, they should show it. If you don't demand authenticity, if you compromise too often, the spirit of the crew begins to shrink. And don't forget, your first audience is your crew. If you can get into good communication with your crew you have won many people. The smallest crew on a normal dramatic film is about 9 or 12 people, this is quite an audience, you know. To have 12 people that are living the way you're living, that are feeling the same thing. Because if your cameraman isn't feeling what you're feeling, nothing is possible. You'll have a picture on the screen, most likely, but not a film."

"When I am directing a film — I hate that word directing — but when I act as a film director, my main concern when we're shooting is to see how everyone is moving around me. For example it's not the head of the camera I'm looking at, but the hands of the cameraman. If he has to

make a pan or zoom and his hand is going very smoothly, it's OK. If suddenly I feel that his hand is jerking or that he is forcing it, I cut immediately. And I don't make any mistakes on that. When we screen the rushes, we see that suddenly everything's getting stiff. Not only the camera, but the actors and everything. And I have a wonderful sound engineer. It's really fun to look at him because his head is bobbing away and his eyes are tightly shut and he's smiling like he's in a dream and then suddenly he opens his eyes and frowns and shakes his head no and his eyes dart around the room looking for a noise. When I see him acting like that, I cut!

"I'm supposed to be very violent on the set. I am, but in the sense that violence and tenderness are the same. Through understanding violence, we can come to tenderness."

ULTIMATUM was supposed to be a film on violence, and it came to be a film on love. ULTIMATUM is Jean-Pierre Lefebvre's latest feature. As yet, no release date is set. His production company, Cinak, owns the film outright, and he might handle the distribution himself, because he's tired of being screwed by distributors. (Cinak also produced Denys Arcand's *Une Maudite Gallette*, which Lefebvre thinks is the most important film to be made in Quebec during the last five years.)

"Shooting ULTIMATUM, I re-wrote the script entirely for the two actors, because it was the first time I was working with two very young actors (Francine Moran and Jean-René Ouellette) and I was afraid of them. I wasn't sure if the girl would like the boy and the boy would like the girl. But it worked out, it was fantastic."

"There are many non-commercial scenes in that film, but I love them. For example, there was an ordinary, every-day kind of scene where the couple have a meal. The idea was that there was something bad going on, that there was tension. I wanted complete silence, and it was supposed to come through the actions, the way you touch everything, the way you drink, the way you smoke, a little bit too fast, take a cigarette and crush it out too soon. I gave them the idea, and they said we know what you want. It was only supposed to be a twenty second shot. We shot the scene for

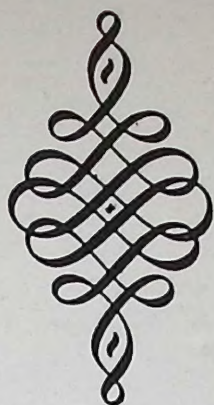
four minutes and it was so fantastic, that I don't want to cut it, and they don't want to cut it. They said if you cut that scene, we don't sign with you. So what more could I ask for, it's wonderful, they agreed, we all agree, and it happened, it was true, so why cut the film? That's what I'm after, those special privileged moments."

"When I made *LA CHAMBRE BLANCHE* (The House of Light) in 1969, I was accused of betraying myself by the critics. This film is a love film, it's a poem, it's a metaphysical film and it's not violent at all. All the critics knew I was a guy involved in the socio-political aspects of the Quebec situation, and they all said you just made a film that has no political implications. And that was true, but it was also completely false. Because I had come to the conclusion that people are so used to violence, that being non-violent with them is actually a way of being violent. The best way to aggress on people and to make them realize they're being aggressed on, is to be gentle with them."

"When people tell me that the cinema quebecois goes nowhere, I tell them they're wrong. We started making films in '63. We have now a large audience around the world, and that's true. Right now there is a week of Canadian cinema at Verona, in Italy, and there was a week in London and in Poitiers, France recently, and I have been invited to Paris to show the entirety of my work in September. There are a lot of things going on. And when people say we're going nowhere, I say, on the contrary what's happening to us has never happened to anyone else in the world. There is a danger that we think we're too good."

"I've coined a new word: film *living*, instead of film *making*."

"A need is fulfilled when you are making a film. And to those damn questions everyone asks: Are you making the film for yourself? Are you making the film for others? Are you making the film to make money? My only answer is: I'm making a film for the film. As I'm making a child for the child. Because a film, like a child, is a free being."



RESULTS OF IMPORTANT SURVEY JUST IN!

An exhausted survey among the owner and president of Quinn Laboratories, Mr. Findlay J. Quinn respectively, has just been digested by the computers, wheezing, hissing and zapockating.

The key question in sub-section 18C, namely #319 a, b, c, & d, ran as follows:

"What, in your unprejudiced opinion, is the overwhelming causative factor in the unprecedented success of your film laboratory; (a) because your people care more, (b) that your technological advances, both (b1) chemical and (b2) mechanical, have revolutionized film processing, (c) that your (c1) size and (c2) ultra-modern procedures have resulted in (c3) faster, (c4) more accurate customer servicing, and that, (d) if given half a chance, you will do even better?"

In a firm, clear and unequivocal gurgle, the computer printed out Mr. Quinn's retort:

"I like your style!"

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